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REFERENCE
1 Prytaneum Gate
2 Pandroseion
3 Basilica
4 T. of Apollo
5 Metroon
6 Temple-house of the Sun
7 Tholus
8 Odeum
9 Fountain Enneacrunus
10 T. of Ceres
11 T. of Triptolemus
12 T. of Faleum
13 Pebble Stone
14 Agora
15 Gymnasium of Ptolemy
16 T. of Theseus
17 T. of the Dioscuri
18 Pythonium
19 T. of Aglaurus
20 T. of Olympia
21 T. of Eucleia
22 Arch of Hadrian
23 Pantheon
24 T. of Jupiter Olympius
25 T. of Diana Agrotera
26 Academy of Herodes
27 Choragic Monument
28 Odeum of Pericles
29 Theatre of Bacchus
30 Portico
31 Choragic Monument
32 Choragic Columns
33 Propylea
34 Picture Gallery
35 T. of Victory
36 T. of Minerva
37 Erechtheum
38 Grotto of Pan
39 Theatre of Herodes
40 Pnyx
41 Monum.t of Philopappus
42 Ancient Walls
43 Long wall of Piraeus
44 Gate Dipylon
45 Sacred Gate
46 Peliadal
HADRIANOPOLIS
MODERN CITY
ATHENIAN CITY
Olympium
Acropolis
Areopagus
Agora
Ilissus
Eridanus
To Pentelicus
Sacred Gate

ATHENIENSIA,

OR

REMARKS

ON THE

TOPOGRAPHY AND BUILDINGS

83202

OF

ATHENS.

BY

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CAMBRIDGE.

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TO HIS GRACE

HENRY PELHAM,

DUKE OF NEWCASTLE, K.G.

&c. &c. &c.

THIS VOLUME IS INSCRIBED,

WITH EVERY SENTIMENT OF RESPECT,

BY HIS GRACE'S

MOST FAITHFUL

AND DEVOTED HUMBLE SERVANT,

W. WILKINS.

ADVERTISEMENT

THE following Remarks on the Buildings and Topography of Athens, are the result of observations made during a residence there in the year 1802, and were intended as supplementary to the descriptive part of the valuable work of Stuart, on the antiquities of that celebrated city.

They were compiled for the purpose of appearing amongst a collection of papers now editing by MR. Walpole, from the manuscript journals of recent travellers in Greece and Asia-Minor; but were afterwards deemed too voluminous for a work

of that nature. It was determined, in consequence, to publish them in the form they now assume. The publication which, from various circumstances, was interrupted, has subsequently been delayed by the well-known intention of Lord Elgin to offer his collection of marbles to the English nation; the author, who entertains a different idea as to the merits of the major part of that collection, was apprehensive that the public avowal of an opinion contrary to that of an host of admirers, might be construed into an attempt to depreciate their worth, and withheld the publication until the question between his Lordship and the public as to their supposed value, should be decided.

During the period of the author's residence at Athens, the artists in Lord Elgin's employ were making excavations within, and around the ruins of the Acropolis; he therefore felt it unnecessary to engage in the attempt to supply the archi-

tectural details which are wanting in the publication of Stuart; convinced that every particular unexplained in that work was in a train to be fully investigated.

The author has been informed that Lord Elgin's intention of publishing a complete and splendid work from the drawings made upon the spot has been abandoned, in consequence of the estimated cost of the undertaking, and the little probability that such a work would be in sufficient demand to defray the necessary expenses of publication. In times like the present this obstacle is insuperable.

The particulars so desirable to the amateurs and professors of architecture, are, however, likely to be amply supplied through the exertions of Mr. Robert Cockerell, a gentleman every way qualified for the undertaking, and to whom the arts are chiefly indebted for the discovery of the Phigaian marbles, recently

purchased by the British government. The result of his investigations, to the prosecution of which he devoted a considerable length of time, will, in all probability, be soon laid before the public.

36 Weymouth-street,
May, 1816.

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View of the Erectheum, to face page 193.

ERRATA.

Page 14,	Line 23,	*for* te	*read* the.
39,	5,	Olympium,	Olympieum.
45,	4,	that emperor,	Hadrian.
46,	9,	corresponded,	correspond.
65,	20,	direction,	a direction.
68,	4,	temple,	temples.
Ib.		— *dele* the comma after Apollo.	
123,	12,	*for* frize	*read*, the frize.
155,	22,	*octastylos (oct-astylosin) in*, read *octastylos in (oct-asty-losin.)*	

ATHENIENSIA,

&c. &c. &c.

ON

THE ORIGIN

OF

GRECIAN ARCHITECTURE.

In contemplating the remains of Athenian magnificence, we are compelled to admit the existence of that pre-eminence which polished nations have conceded to the architecture of the Greeks. It will be no detraction to admit that a participation in the merit of its first institution may be claimed by a people whose emigrating colonies first implanted amongst the nations of Europe the germ of almost every science. To them, indeed, the intro-

duction of architecture into Greece must be indirectly attributed; but the interval between the art when its precepts were first inculcated, and the perfection it subsequently attained in the hands of the Greeks, is immeasurable.

The little ground for the pretension, that the Greeks were materially indebted to the Easterns for all that renders the architecture of that enlightened people so captivating, will be obvious, by a reference to the state of the art when first introduced into Greece, and comparing it with its maturity, as it is displayed in the buildings of Attica, and principally in those of the Athenian Acropolis.

It is admitted by ancient writers, that the rocky country of Attica was early inhabited by a colony from the shores of Egypt, and that the Aborigines were indebted to the emigrants, and to the intercourse subsisting between their descendants and the nations of the East, for their

first notions of agriculture and science. In tracing, therefore, the origin of Athenian architecture, we must consider the early productions of Egypt, and the states bordering upon it, at the period when the voice of religion, demanding the erection of buildings consecrated to the celebration of her rites, could be no longer disregarded by the rising population of Greece. This consideration will enable us to assign to both nations the merit to which they are respectively intitled for a science to which society is so greatly indebted.

The art of building, in opposition to those of sculpture and painting, owed its origin to necessity; these, it is universally allowed, sprung from growing luxury and dawning taste. The wants of mankind, gradually emerging from a state of barbarous nature, dictated the necessity for dwellings capable of affording shelter against the inclemencies of the seasons; yet, although the art of constructing habi-

tations must, from the gradual increase of society, have been constantly progressive, the specimens of early ages were doubtless rude and uncouth; nor could much improvement be expected, before the energies of man had been called forth by the constant operations of the mind, directed to the accomplishment of this great and paramount object. The attempt to trace every intermediate step between the primæval caverns of the Troglodites, and the stupendous temples of Egypt, the earliest productions of architecture now existing, would be vain; but the measures first resorted to by savages unskilled in every art, must be obvious.

The earliest dwellings would be necessarily constructed with such materials as the countries inhabited by the wandering nations who separated on the dispersion of the descendants of Noah, most readily and abundantly supplied. The branches of trees, canes and reeds, would offer them-

selves in those regions where materials so easily convertible to the purpose of building abounded. Clay and sods would alone be attainable in the humid climates which some of these erratic tribes were destined to inhabit.

The observations which travellers have been enabled to make upon the efforts of barbarous nations, so situated, to shelter themselves against the inclemencies of the skies, seem to indicate the existence of a universal feeling or instinct in the method of building. The huts of the nations who have made the least advance towards civilization, are in their construction similar to those of the postdiluvians, described by Vitruvius. The conical sheds of the savages of North America, formed by poles or branches of trees fixed in the ground and meeting at a point, are in no respect dissimilar to those which history recounts to have been constructed by the earliest people. In all places where forests

abounded this mode of building may be presumed to have been practised.

Amongst a people where timber was less abundant, the Ethiopians for instance, a mode totally different must necessarily have been pursued: and any advance towards the improvement of the Troglodite cavern could have been only effected by the more difficult task of putting together the fragments of stone which nature or accident had detached from the native rock of the country. Whether this was accomplished by a few masses of the material, or by the more artificial mode of uniting a number of smaller stones, the effort must necessarily have been greater, and the art displayed, more considerable.

The nations thus circumstanced, may be imagined to have been the first to exhibit a certain degree of architectural science in the construction of their dwellings.

From the greater facility of working and fashioning wood, and the less degree

of art necessary in covering habitations of a certain extent with timber, it might be supposed that the people of a country producing this useful material, would be the first in point of time to enlarge their dwellings, and thence imbibe an early taste for luxury and refinement in building: yet it is evident that art and invention would be less powerfully exercised; and hence, that all improvement, which followed from the incessant attempt to obviate the disadvantages attending the employment of material rendered subservient to that purpose by vast labour and assiduity, would originate with a people who possessed no other.

From a similar mode of reasoning, it would follow that the origin of the application of timber to those purposes of life which only could be obtained by means of its peculiar properties, ought to be referred to nations who had forests capable of affording an abundant supply: and

hence, that amongst other arts connected with that of carpentry, these would be the first to make advances in naval architecture. The truth of such reasoning is confirmed by the history of the great nations of antiquity, the Syrians and the Egyptians; for as architecture arose amongst these, so navigation was brought by the former to a degree of perfection attained by no other people of the same, or the following age.

Vitruvius, in attempting to trace the progress of the art of building, deduces the origin, of the ornamental parts of the superstructure from the desire of imitating, in stone, the appearance which the early buildings of timber necessarily assumed; and as he leaves the introduction of columns unexplained, it has been the custom to trace this also to a similar source. But if it be true, that columns were first used by those nations who, from the deficiency of timber, cannot be supposed to

have applied it to the most common purposes of life, and therefore could never have possessed these imagined prototypes, we must look for some other origin of this prominent feature of architecture, than that which seems obviously to present itself. Indeed, if it be considered how few means a rude and untutored people possessed of felling trees for every common-place occasion, the less reluctance will be felt in abandoning this opinion; notwithstanding, by a very general adoption, it has obtained popularity.

The true origin of the Egyptian column may perhaps be determined from the specimens afforded by the early architectural productions of the country, in which it formed a principal feature. These lead to the conjecture that bundles of canes, which the Nile copiously supplied, bound together at intervals, first suggested the idea of a sculptured support.* This deduction of

* In confirmation of this opinion it may be observed,

the origin of columns, will sufficiently explain why, in buildings of the highest antiquity, they are found gradually to diminish in thickness from the bottom to the top. Reeds and canes are known to

that the old Greek word ῥάβδωσις, which signifies staffing or reeding, as the operation is now called, was applied to signify the fluting of columns. ῥάβδωσις κίονος. *Aristot. Ethic. ad Nicom.* x. 3. The Egyptians, says Diodorus, constructed their dwellings with reeds, a custom which was still continued by the shepherds of the country. καὶ τὰς οἰκήσεις ἐκ τῶν καλάμων κατασκευάζεσθαι. ἴσχνη δὲ τούτων διαμένειν παρὰ τοῖς νομεῦσι τοῖς κατ' Αἴγυπτον, οὓς ἅπαντας φασὶ μέχρι τοῦ νῦν μηδεμίαν ἄλλην οἴκησιν ἢ τὴν ἐκ τῶν καλάμων ἔχειν δοκιμάζοντας, ἀρκεῖσθαι ταύτῃ. i. 43.

Sanchoniatho, quoted by Warburton, likewise alludes to the primæval custom of building cottages of reeds. Καλύβας τε ἐπινοῆσαι ἀπὸ καλάμων, καὶ θρύων, καὶ παπύρων. *Divine Leg. of Moses*, ii. sect. 4.

Vitruvius ridicules the practice of painters, who, in decorating walls with the representations of rustic buildings, introduced bundles of reeds supporting pediments. "Pro columnis etiam statuuntur calami." These representations of pastoral scenes seem to indicate what painters thought of the origin of the column. Vitruvius, in the sequel, reasons upon the absurdity of such pictures. "Quemadmodum enim potest calamus vere sustinere tectum?" is a question he asks, and which he appears to think unanswerable.

grow uniformly tapering from the stem to the point; a fasciculus of these therefore, when reduced to an equal length, would assume the form of a truncated cone.

The Syrians, when they had succeeded in establishing a constant intercourse with the Egyptians through the facilities afforded by a growing navy, profited by the greater advances made in building by this people and united the durability so manifest in their edifices, with the spaciousness which, by the use of timber in constructing roofs, they were enabled to observe in their own. To them therefore may be attributed the practice of combining stone and timber in the construction of their buildings, which continued to be followed in later ages by the Greeks. By the use of timber, the inhabitants of Syria were released from that frequent occurrence of columns in the interior of their temples, which forms so striking a difference between the modes of building severally practised by the Asiatics

and the almost neighbouring inhabitants of Africa.

In conformity with this supposed mode of building, we may imagine the Syrians to have begun after the manner of the Egyptians, with erecting columns of stone and uniting them at their summits by a material of equal durability. Here the imitation ceased; the practice of the two nations had nothing more in common. The Egyptians, in a similar stage of advancement, directed their thoughts towards the means of supporting the ponderous blocks with which they covered their buildings; for this purpose they introduced columns in range beyond range, behind those of the front, throughout the whole extent of the temple. The Syrians, on the other hand, after so far providing for the duration of the building by using stone for their columns and epistylia, availed themselves of the facility their native timber afforded, for the formation of the roof.

The greater spaciousness they were enabled to give to their covered buildings led them to use that perishable material in preference to one, the adoption of which involved a greater expenditure, and rendered contraction in the width of the edifice a measure of necessity.

From a building constructed after the manner of the Egyptians, to the extent of stone columns and stone epistylia, and covered with a roof of timber, those ornamental parts of temples which differ in character from the corresponding members of Egyptian buildings may subsequently have arisen. Such an origin would be consistent with what Vitruvius relates as to their invention; and it is to be observed that the imitation in stone of the parts originally formed of timber, according to the theory of that author, begins with the tigna, or beams, whose ends were supported by the epistylia.*

* A passage in Euripides seems to allude to the prac-

According to a more recent hypothesis, it has been the custom to deduce all the members of architecture from one early prototype; whereas it must be obvious that some were additions to others of long standing. For, admitting the supposition, it must follow, that the type of the Doric entablature existed in the same example that suggested the application of the column; and that one invariably accompanied the other in all the intervening stages between original rudeness and the practice of architecture as a science. But in Egypt, we find the column to have been employed for ages, combined with an entablature which bears no resemblance to that of Grecian times.

With regard to the reputed origin of the proportions observed in columns of the

tice of introducing timber in the entablatures of the buildings of the Greeks; where Agave desires Pentheus to fasten with pegs of wood the head of the lion taken in the chase to the triglyphs.— ποσσαλεύσε τριγλύφοις. *Bacch.* 1215.

several orders,* and of the different characters each was made to assume, from the consideration of the human form in different sexes and different stages of life, it can be viewed in no other light, than as the offspring of a mind addicted to the practice of tracing every invention to an imaginary source; and if in the first instance it might appear plausible to deduce the origin of the masculine proportions of the Doric from the athletic form of man, it would seem but pursuing the train of thought to derive the proportions of the lighter orders from the more slender figure of the fairer sex.

With no other more satisfactory authority for its admission, we cannot accept the evidence relating to the invention of the several orders of architecture; and if we feel inclined to retain that which, with some modifications, is applicable to the origin of the ornamental part of the

* *Vitruv.* iv. 1.

superstructure, it is because the remains of Egyptian art present no rude type from which we might expect the more finished ornaments of the Grecian entablature to have been derived.

Although we know that the use of columns, as a decorative and prominent feature, prevailed in Phœnician architecture, more than a thousand years before the Christian era, their introduction as such, into Greece, does not seem to have followed their adoption by the Syrians with the rapidity which might have been expected from the intercourse subsisting between the two nations. This slowness of the advancement made by the Greeks in architecture, may, in a great measure, be attributed to the enfeebled state into which they had fallen, in consequence of their exertions in the war against Troy; a condition from which it required all the advantages of a long period of tranquillity, and an extensive commerce, to recover.

By attributing such an influence to the Trojan expedition, we may be enabled to account for the state of barbarism into which the countries of Greece appear to have relapsed, at the period of the Dorian invasion of the Peloponnesus. To the descendants of these Dorians however, we may safely attribute the introduction of architecture into Greece; although no great progress could be expected until the empire had recovered its wasted energies, nor until the unremitting efforts of the Heraclidæ, in the cause of the arts and sciences, called forth the dawning of that excellence for which their country was afterwards so deservedly celebrated.

At what period ornamental architecture arose in Greece cannot now be ascertained. Certain it is, however, that it must have been subsequent to the time of Homer; because columns, and all other decorative features of the art, were unknown to this

poet.* The absence of all mention of architects in the Iliad, is a further proof of the want of architectural decoration in that age; especially when it is contrasted with the encomiums bestowed upon those who excelled in working and fashioning timber.†

Historians are not agreed as to the precise age of Homer. By some, he is sup-

* *Civil Arch. of Vitruv.* Introd. p. 34 et seq.

† Il. v. 59. xv. 411.

Hancarville imagines the Doric order to have been known in Greece soon after the return of the Heraclidæ. In the eighth year of his reign, Oxylus, one of the chiefs of that family, built a temple to Juno at Elis. This event happened about 88 years after the fall of Troy. The temple of Juno, which was seen by Pausanias, was a Doric structure. This building, according to the report of the Eleans, was the temple built in that early age. But this is mere tradition. "Certainly," adds the traveller, "no one knows who was the architect." v. 16. One of the columns in the opisthodomus was of oak; probably the only remaining one of the early temple. In the same neighbourhood another wooden column was preserved; this was recorded to have formerly belonged to the house of Oenomaus: it was one of four which stood near the temple of Jupiter. The wooden column was bound by iron straps in order to preserve it. *Pausan.* v. 20.

posed to have flourished 968 years before the Christian era. Herodotus conjectures him to have been contemporary with Hesiod, and to have lived 84 years subsequently to the time assigned by other writers to the age of the author of the Iliad. If we suppose him of the higher antiquity it will follow, that more than two centuries intervened between the repossession of the Peloponnesus by the descendants of Hercules and the time he flourished: and his birth will have been 47 years subsequent to the commencement of the Jewish temple by Phœnician artists.

If, on the other hand, by accepting the testimony of Herodotus, we bring the age of Homer so low down as 884 years before Christ, we shall be compelled to admit that the use of columns, as a principal feature of ornamental architecture, was practised in Syria more than 130 years before the birth of the poet. Ac-

cording, therefore, to the hypothesis, that their introduction into Greece was subsequent to this event, we must suppose the Greeks, notwithstanding their commercial intercourse with the Syrians, to have remained ignorant of their use for a longer interval than may be thought consistent with that thirst for knowledge and love of science which distinguished the Dorians of Corinth and the Peloponnesus.

It must be apparent, that the Corinthians had made considerable progress in architecture at least so early as 80 years after the period above-mentioned: for the colonists who emigrated to Sicily, in the middle of the eighth century, must have been long acquainted with the science: a fact which the temples they erected in their colonies, soon after their settlement, sufficiently attest. These indicate a degree of perfection to the attainment of which half a century, from the first introduction of

the art, cannot be thought too long a period.

Whatever be the true age of Homer, the result to be deduced from the foregoing observations is, that architecture arose in Greece at some period in the interval from the time he flourished and the Corinthian migration; that is, taking the greater limits, between the years 968 and 757 before our era. Whether we take the mean of these limits for the probable period of its introduction, or suppose the age of Homer to be more correctly stated by Herodotus and follow a similar method, we shall obtain results whose difference is of no material consequence in a question of this nature. These results date the origin of architecture in Greece in some interval between the 863rd and 821st year before Christ.

Before this time, temples and public buildings requiring no very considerable strength, were constructed with wood;

although treasuries, and the walls of cities which contributed to its defence, were built with vast blocks of stone.* Even the temple at Delphi, the most celebrated in Greece for its sanctity, was formed of the wood of the olive, and resembled externally a cabin.† Herodotus observes of the Geloni, that they built their temples after the manner of the Greeks, that is to say, with timber.‡ So late as the time of Pindar, stone columns had not superseded the use of wooden piers in the palaces of

* Pausanias reckoned the wall of Tyrins amongst the early wonders of Greece. ii. 25.

In the earliest times, however, cities seem to have owed their safety to fortifications of less substantial materials. Before the wall which surrounded the Acropolis of Athens was built by the Pelasgi, it was protected by a palisade formed of the trunks of trees. The walls of Mantinea are said to have been built of unburnt clay. *Pausan.* viii. 8. Those of the city of Gelonus are said by Herodotus to have been wholly of timber. iv. 108.

† *Pausan.* x. 5. The temple of Neptune at Mantinea was built by Hadrian enclosing the early temple, which was constructed with beams of wood. *Ib.* viii. 10.

‡ *Herod.* loc. cit.

royalty; for describing the felling of an oak, he observes that it might serve for the pillar of a regal palace.*

The plan of the buildings first adopted by the Greeks, was similar to that according to which the generality of Egyptian temples appear to have been erected. This mode is termed by Vitruvius *in antis*, that is, with antæ, or pilasters, instead of columns, at the angles of the front: these antæ were the terminations of the lateral walls. The number of columns interposed between them varied from two to six. The plan of the Jewish temple was undoubtedly borrowed from the simplest of the Egyptian forms.† Temples of this description were consequently without the embellishment of lateral porticoes.‡

* *Pyth.* iv. 478. Pausanias mentions a small temple in the forum of the Eleans whose roof was supported by columns of wood: Ἔστι δὲ οὐχ ὑψηλον, καὶ τοῖχοι μεν οὐκ εισι τὸν ὄροφον δὲ δρυὸς ἀνέχουσιν εἰργασμένοι κίονες. vi. 24.

† *Antiq. of Magna Græcia.* Introd.

‡ There is a building at Hermonthis, which is repre-

It is admitted that the Doric order preceded the Ionic, although by what interval of time cannot be ascertained. The title by which it has always been recognised informs us where we are to look for the scene of its first introduction into Greece —the Dorian cities of the Peloponnesus.

I have elsewhere* attempted to prove that in the progress of architecture from Egypt to Greece, the column in Phœnicia assumed those proportions which, after some modifications by the people amongst whom it was received, distinguish the Doric of Corinth and its colonies from the columns of less ancient buildings.†

sented by Denon (*Voyage d'Egypte*, pl. 51) as having four columns in the front and seven in the flanks. But it seems probable that these remains are only a portion of the original building, the exterior walls having been destroyed.

* *Antiq. of Magna Græcia.* Introd.

† It has been objected to my hypothesis, by the anonymous author of a work of great merit entitled "Principles of Design in Architecture," that I am not warranted in my interpretation of the word which, in the

The column and its capital were the chief and perhaps the only portions of ornamental architecture for which Greece was indebted to Syria. We cannot recognise in the sacred writings, nor in the history of Josephus, those peculiarities which are so striking in the entablature of the Doric order. The epistylia of the Syrian temple were covered with a net work of brass, from which were suspended brazen bells in shape resembling pomegranates.

The practice of fluting columns seems to have been amongst the many improvements which the ruder architecture received from the hands of the Greeks.*

English translation of the septuagint, is rendered *chapiters*. I have only to observe, in answer, that the interpretation is not given as my own. The word *epistylia* has been adopted in the vulgate version, and is sanctioned by the approbation of the most celebrated commentators.

* This practice has been thought, with greater ingenuity than the authorities for such a supposition warrant, to have originated from the custom of depositing spears

Independently of this we may attribute to them that beauty of proportion so much admired in their temples, the introduction of metopes, triglyphs and mutules in the

against the posts which, in the great halls of ancient palaces, supported the roof. The channels are supposed to have been made for the purpose of receiving them. A passage in Homer has been interpreted so as to favour this hypothesis. In the introduction to the civil architecture of Vitruvius this passage has been amply discussed. The reader is referred to it, p. 41.

If a conjecture might be hazarded on the supposed origin of fluting columns, without incurring the imputation of proceeding upon a postulate that has not been conceded; I should be tempted to allude to what has already been observed on the origin of the column amongst the Egyptians. I have supposed the first idea to have been suggested by a fasciculus of reeds, bound together in order to form a prop, where timber could not be procured in abundance. The Greeks, who borrowed their columns from models formed on the practice of the Egyptians, sought to give their improved architecture all the embellishment of which it was capable, without losing the traces of its first employment: and whilst they rejected the servility of closely imitating the reeded trunk of its early prototype, disdained the heaviness of a plain shaft. Recurring therefore to the original of Egyptian columns they may be conjectured to have preserved the remembrance of its invention under a material difference of appearance. In anticipating the effects of time they may have regarded the column, when the out-

cornice and, in all probability, the pediment; a termination no where met with in the temples of Egypt, the roofs of which are invariably flat.

The invention of the pediment afforded the Greeks a mode of embellishment, of which the Egyptians never entertained an idea—the introduction of statues in perfect relief; thus giving to architecture the powerful aid of sculpture.

If we should be compelled to admit that the Doric order followed from a gradual and progressive improvement upon buildings designed after Phœnician models, we must still attribute to the Greeks the sole invention of two orders differing from the former both in character and proportion.

To the invention of the second order of architecture the Asiatic colonies of Greece prefer a claim; and the name by which it

ward facing of the reeds and the straps by which they were bound together would have perished, and left the hollow of the reeds exposed throughout their entire length.

has always been acknowledged proves it to be undisputed. Its introduction must have been subsequent to that of the Doric; and the period of its first adoption may probably be ascertained with some degree of accuracy.

The earliest building of antiquity which denotes a departure from the established forms of the European Greeks, is the temple of Juno at Samos: this may be regarded as one of the first indications of that order which was subsequently termed Ionic. It was built about the 60th Olympiad.*

It is worthy of remark that the volutes of the capitals belonging to the columns of this building were formed in a manner no where else observed; instead of the hollow, which Vitruvius calls the canal and which

* *Civil Arch. of Vitruvius.* Introd. p. 59.

Vitruvius mentions Theodorus as the author of a treatise upon this temple. He calls the order of the building *Doric*, proem. vii. Herodotus says it was built by Rhoecus, a native of Samos. iii. 60.

gives to the volute the appearance of having been the *matrix* of a horn, these have a convex spiral resembling the *cast*, or horn itself; thus affording some authority for the supposition which traces the origin of this ornament to the horn of the Ammonian Jupiter.*

Pliny asserts that the Ionic capital and base were first introduced in the columns of the temple of Diana at Ephesus; an assertion which is contradicted by their prior existence in the columns of the Samian temple.

The origin of the capital of the Ionic column, as it has been related by Vitruvius, is improbable, the invention of the base is not less absurd. The Athenian inscription designates the volute by the term *anthemion*, and the propriety of the appellation is borne out by its tendril-shaped outline, and the flower of the lotus which, in the Ionic temples of Asia

* *Civil Arch. of Vitruvius.* Gloss. on the word *volute*

Minor, is found constantly attached to it.

Of all the opinions entertained by Vitruvius on the origin of the orders of architecture, that relating to the invention of the Corinthian capital seems alone entitled to any attention: both because the reputed age of Callimachus, its supposed inventor, approaches within certain limits to the first recorded instances of the introduction of the order into Greece;* and because the recital is less open to the charge of absurdity and fiction. It must, however, be observed that the capitals of some of the Egyptian columns might have originally suggested to the Grecian sculp-

* Callimachus lived towards the end of the Peloponnesian war. He made the golden lamp which was suspended in the temple of Minerva Polias. *Pausan.* i. 26. This temple was nearly completed in the 94th Olympiad, about the time that the old temple of Minerva at Tegea was destroyed. The celebrated Scopas of Paros, afterwards built a new temple, the first year after the 96th Olympiad, in which he introduced Corinthian columns, as well as Doric and Ionic. *Pausan.* viii. 45.

tor the idea of representing the leaves of plants amongst the decorations of a capital: and if the intercourse between Greece and Egypt at this period be considered, no doubt can be entertained of the possibility that such might be its origin. But the alterations it underwent and the beauties it received in the hands of Grecian artists were of such a nature, as to leave the original, if indeed such there were, far behind in the essentials of design and execution.

Before architecture had attained in Greece that excellence which it reached through the exertions and under the protection of Pericles, an interval of time had elapsed, from its first introduction, of four centuries. Amongst the earliest examples erected by the people of the Peloponnesus and its colonies, are the temples of Corinth, Nemea, Paestum, Syracuse and the other Greek settlements in Sicily. These have been described so much at length* that

* *Antiq. of Magna Græcia.* This work comprehends

any further observations on the present occasion would be unnecessary.

Let us hasten to notice the architecture of the Athenians, which, although a subject not wholly new, has been by no means exhausted. On the contrary, it is one which daily acquires fresh interest; owing in a great degree to a more familiar acquaintance with its beauties, obtained through means of the recent acquisitions with which this country has been enriched.

At the period of which we are now preparing to speak, the attention of the Athenians was directed by their rulers to the acquirement of a taste for every thing great in science and in art. In no one did the desire of cultivating the taste of a nation shine forth more conspicuously than in Pericles, one of the most accomplished statesmen to whom the revenue of a government was ever intrusted. With a zeal worthy the emulation of the nations

notices on the temples of Sicily and those of Pæstum in Lucania.

of civilized Europe, he availed himself of every occasion to increase the ascendency and establish the pre-eminence, of the country which his talents contributed to raise above the level of surrounding nations.

The degree of excellence which Athens attained is proved no less by the concurring testimonies of ancient writers, than by the spectacle which it presents at this distant period. Barbarians animated by a blind and bigoted zeal have laid waste the country, and destroyed her temples; the violence of the Goths, the predatory incursions of the Romans, and the ignorance of the Mahomedan conquerors, have each in their turn contributed to the downfall of Athens; debased below the common level of conquered states, it is still mistress of treasures, the possession of which, by any nation more polished, would render it the envy and admiration of the world. That they are thus highly

estimated, the efforts of the Venetians and the French, and the later exertions of the English, to enrich their several countries with such of the spoils as admitted of deportation, sufficiently attest.

Such inconsiderable portions of her almost inexhaustible treasures, can, however, convey no adequate idea of their beauty, and the effect they produced when entire. The efforts of individuals have not been wanting to accomplish this desirable end, so far as it could be effected by means of graphical illustrations. For our acquaintance with these remains, we are chiefly indebted to the exertions of our countrymen Revett and Stuart, whose valuable work on the antiquities of Athens, augmented by contributions from the Society of Dilettanti, is admirably calculated to make known the superiority of Grecian architecture and to inculcate a taste for the pure style of the ancients.*

* The intentions of Revett and Stuart to provide

Grecian architecture was at that period unknown to the English nation. The descriptions of Wheeler and Spon, neither of whom were at all versed in the science,

themselves with materials for the interesting work on the antiquity of Athens, which appeared in the sequel, was publicly made known, by means of advertisements, at Rome, where they were then studying. Le Roy, a Frenchman, and likewise a student in the same school, was determined to claim, at the expense of truth and accuracy, the merit due to a new discovery. Repairing to Athens, he hastily collected the documents which he contrived to publish, before the accurate investigation and patient inquiries of the former allowed them to make the necessary preparations for promulgating their discoveries. This work is no less remarkable for the hastiness of its execution than for the inaccuracy of every part. In the second edition, the author confesses that accuracy was not so much his object, as the desire to represent the buildings in a picturesque point of view. Some of his more enlightened countrymen have lately paid a just tribute to the superior merit of the English publication.

I am happy in having an opportunity of adding my testimony to that of others as to the value and importance of the work in question. The details of the buildings are given with so much precision and minuteness, as to leave any architectural publication on the remains of Athens, but little scope for the production of any thing unexplained.

unaccompanied by illustrations, which could throw light upon the subject, were of no other use than to direct the attention of travellers to the spot which contained relicks of antiquity: to the architectural student, they were of no assistance. The labours of Revett and Stuart unfolded a new scene of interest, and led to the study of Grecian architecture.

It is not surprising that in treating of a subject entirely new, some errors should have found their way amidst the great bulk of intelligence the work affords; errors which could only have been avoided by a long and intimate acquaintance with the subject. It is on this account only that any further observations on the buildings of Athens can be thought necessary.

ON THE

PLAN OF ATHENS.

As a preliminary step towards enabling us to appreciate the merits of Grecian architecture, it becomes necessary to ascertain, with as much accuracy as the nature of the subject will admit, the date and origin of the various buildings we find scattered over the tract formerly occupied by the city of Athens; in order that the defects which may be thought imputable to some of the works with which this interesting city was at various intervals embellished, may not attach to the purer style of the Greeks.

There are so many minutiæ of design and execution in the productions of architecture, that few individuals are competent to determine the particular age of buildings, whose principal characters are derived from one and the same source: these, however, easily as they may elude the eye of the common observer, cannot fail of being recognized by those who have attentively studied the architectural productions of different periods, and various countries.

With regard to the buildings of Athens, indeed, authorities may be found, independent of all character, which indicate their age. Such are, in the first place, their precise situations as they are pointed out in the writings of ancient authors; secondly, the peculiarities related of them when no certain position is correctly designated; thirdly, the existence of inscriptions which determine the origin and the purposes of the buildings on which they

are inscribed. In the first description may be included the temples and public buildings of the Acropolis, and the stadium of Herodes-Atticus; in the second, the temple of Thèseus, the Olympium, and the Pantheon of Hadrian, and the octagon Clepsydra, better known by the name of the Tower of the Winds. In the third, the gate of the Agora, the arch of Hadrian, the monument of Philopappus, and the choragic trophies of Lysicrates and Thrasyllus.

The buildings here enumerated, together with the theatre of Herodes-Atticus, constitute the principal remains of the once populous and crowded city of Athens.

We are informed by the Greek historian that the ancient inhabitants of the shores of the Grecian continent, as well as those of the adjacent islands, abandoned their maritime dwellings,* through the dread

* Amongst the Demi of Attica was Αστυπαλαια,

of pirates and freebooters, who infested the seas, and frequently made sudden descents upon the coasts. Hence it is that we find every Grecian city of high antiquity, situated at a considerable distance from the sea; and usually built upon the acclivity of some insulated hill or rock: such was the situation of Athens and Corinth, and such the situation of Troezene, on the island of the same name.

The Acropolis of Athens offered to the early inhabitants the advantages which experience had taught them to consider essential to their protection. A rock, inaccessible on three sides, and easily defended on the fourth, nearly five miles distant from the coast, held out no allurement to the predatory hands, whose success depended chiefly upon the sudden-

situated on a promontory of that name. This was in all probability the residence of those who afterwards inhabited the Acropolis. The promontory is noticed by Strabo, Lib. ix.

ness of their enterprize, and the defenceless position of the invaded. Posted on its summit, and protected by the rude barrier, which the western side alone required, they might bid defiance to any attack not planned with great discretion, nor prolonged by the formal operations of a regular siege.

By what stratagem the emigrants from the east obtained possession of Athens, and what straightened means reduced the Pelasgi to submission, it is now in vain to enquire; it is only known that the latter yielded the possession of the Acropolis, which they had nearly surrounded with a massive wall,* and accepted a tract of ground at the foot of the rock.†

* *Herodot.* vi. 137.

The causes which finally led to the expulsion of the Pelasgi is given by the father of history from report only. The Athenians, under pretence that their sons and daughters, who went from the pindel, then called the city, to the Fountain Enneacrunos, were way-laid and carried off by this people, expelled them from their territory.

† *Pausan.* i. 28.

Cecrops and his immediate descendants appear to have confined the extent of the city within the circuit of the walls surrounding the Acropolis, the increasing population dispersing itself amongst the villages of Attica. This portion retained the appellation of "the city" long after the habitations had spread around the foot of the rock upon which it stood.

When Theseus succeeded to the government, every town of Attica possessed its separate magistracy and its proper tribunal; but the wisdom of this chief suggested the policy of abolishing these petty courts, and of establishing one general Prytaneum at Athens, to which all appeals were thenceforward, of necessity, referred. This judicious regulation seems to have been followed by the migration of vast numbers from the country round Athens to the vicinity of the Acropolis, and by the consequent foundation of a new city at its foot, towards the south.

Thucydides mentions, in proof that this quarter was the first inhabited after the Acropolis, the existence of ancient temples there; particularly those of Jupiter-Olympius, Apollo-Pythius, the Earth, and Bacchus in Limnæ.* The motive for preferring a situation on the south side is sufficiently obvious, the proximity of the fountain Callirhoë, the only spring of pure water which the neighbourhood of the Acropolis supplied. The irregular supply afforded by the Ilissus, which flowed through the plain at the foot of the citadel, continued to be felt until a period comparatively late; and the inconvenience was only obviated when the discovery was

* Valla's reading of this passage places the city on the north side, πρὸς ἄρκτον is there put for πρὸς νότον. Those who contend for the first reading object to the other, the absence of all remains of antiquity in the plain to the south of the Acropolis, without reflecting that the same objection applies with equal force to the north, which has no remains of antiquity of the age of which Thucydides is here speaking.

made that this necessary element could be obtained by sinking wells in various parts of the city.

In process of time, the increase of population extended the city all round the citadel, and at the commencement of the Peloponnesian war, the circuit of the city-walls is stated, by Thucydides, to have been forty-three stadia, exclusive of a portion comprehended between the long walls of Phalerum and Piræus.

Many vestiges of these walls are remaining; and by following the direction pointed out by the fragments which occur at intervals, it is manifest that they embraced a very considerable extent. Unless, however, the city may be supposed to have spread more to the north-east than has hitherto been imagined, the extent assigned to them by Thucydides must be considered as over-rated.*

* Thucydides says, that that part alone of the walls surrounding the city, requiring a guard, was forty-three

It is to be observed, that Hadrianopolis, or New Athens, is comprised within this circuit; whence we may conclude, that its extent was not enlarged by that emperor, but that he only embellished a division of the city which was subsequently called Athens, and in later times by his name, in contradistinction to the part originally founded by Theseus.

The division of the city which was thus distinguished from that of a more remote antiquity, is ascertained by the existence of a building, whose inscriptions prove it to be coëval with, or some little time subsequent to, the period when Athens experienced the munificence of this her benefactor. It is an arch of considerable beauty, and in latter times has been called the gate of Hadrian. This building may be considered in the light of a very inte-

stadia in extent; added to this, there was a portion where it was unnecessary to place troops? This intermediate wall appears to have been about four stadia.

resting record, which assists us in drawing the line between the division first peopled under Theseus, and that which was selected to exhibit the proofs of the emperor's regard for this favoured spot. Its direction is nearly north-east, the south-west end approaching within thirty feet of the peribolus surrounding a sacred structure whose remains corresponded with the description given by Vitruvius of a temple of Jupiter-Olympius, begun by Pisistratus, and continued by Antiochus-Epiphanes.

The inscriptions alluded to appear to have misled all former travellers who have attempted to illustrate the plan of Athens. Chandler places Hadrianopolis to the south of the arch, and the city of Theseus to the north; yielding to the popular belief that the building adjoining the arch was a creation of the Emperor Hadrian, and consequently within the boundary of his city. Wheeler and Spon had previously adopted a similar opinion. Stuart, who pro-

fessed the same opinion as to the author of this building, very properly questions the propriety of appropriating to Hadrianopolis, a situation in that part of the plain lying south-east of the Acropolis; but as any other disposition of the new city appears to be at variance with his interpretation of the inscriptions, he surmounts the difficulty by supposing them to be "rather a complimentary effusion of Athenian gratitude to so liberal a benefactor, than an absolute truth, or the record of an historical fact."

Now although it is admitted that in later times the Athenians gave many proofs of gross adulation, by obliterating old inscriptions, and affixing new, to flatter the favourite of the day,* these could not have been inscribed with that view, for their existence has a tendency diametrically opposite. Had Hadrian, although

* See the observations upon the character of the Athenians, in Chandler's Travels in Greece, c. 21.

not the projector of the temple, whose remains prove it to have been the most considerable and costly amongst the productions of Athens, contributed in any material degree towards its completion, his flatterers would have claimed for him a greater share of merit, rather than have permitted the erection of a monumental record which, by placing the temple without the boundaries of Hadrianopolis, excludes him from all participation in the applause due to those who were instrumental in perfecting this celebrated structure.

The evidence that these testimonies afford are moreover easily reconcilcable to the conclusions which may be deduced from other authentic sources of information.

On approaching the south front of the arch, the de[illegible]tion [illegible]ves, that "What you see is [illegible] of Hadrian, and not

that of Theseus." * On the other front is inscribed, " What you see is Athens, the ancient city of Theseus." † In reading the first of these inscriptions, the eye is immediately directed to the picture seen beyond the arched opening over which it is placed, and of which it forms the frame. Through this the greater part of the modern town presents itself, lying in the plain on the north-east side of the citadel, whilst the Acropolis itself is on the left, without the field of view. Amid the buildings of modern Athens, therefore, we are instructed to search for the remains of those with which the ancient city was adorned by Hadrian. The ruins of the

* Ἃ ἴδεις Ἀδριανου κ' ουχι Θησεως πολις, *sc.* Quæ vides, Hadriani et non Thesei, urbs. *Inscrip. Antiq.* p. xxvi. *Travels in Greece*, c. xv.

† Ἃ ἴδεις Ἀθηναι Θησεως ἡ πριν πολις.

I adopt Chandler's reading of these inscriptions in preference to Stuart's; inasmuch as the former ranks as a scholar far above the author of the Antiquities of Athens. The latter reads the first quoted of these inscriptions, thus,

Αι δ' εισ' Ἀδριανου κ' ουχι Θησεως πολις.

Olympieum, for such they will be found to be, are all this while in the rear of the spectator, and consequently without the boundary of Hadrian's city.

On approaching the arch from the north, the most prominent object in the foreground of the view before us, is a cluster of gigantic columns of the Corinthian order of architecture. These formerly belonged to the peristyle of a building of vast magnitude and extent. To what origin and to whom we are to attribute these magnificent remains, will form the subject of subsequent inquiry.

Independently of the proof which the inscription affords that the position of the buildings of Hadrian was north of the arch, it will appear in the sequel, that there are remains in the direction thus pointed out, whose style of architecture is precisely similar to that observed in the building on which this record is preserved. If further proof were required, it would

be afforded by the remains of the aqueduct begun by Hadrian, and finished by Antoninus-Pius for the supply of the new city. The direction it followed is easily traced from the foot of Mount Anchesmus to that quarter of the city which has here been called Hadrianopolis.

It by no means follows that every building whose remains may be discovered in New Athens owed its origin to Hadrian; we know indeed from unequivocal proofs that some were of earlier date: but this circumstance does not militate against the assumption that the division of the city, of which we are now speaking, was, in the language of the inscription, ATHENS; nor does the existence of a temple, begun by Antiochus, and finished by Hadrian, prove the site it occupies to be without the ANCIENT CITY OF THESEUS.

This collocation leaves an area around the foot of the Acropolis towards the south-west, intervening between the ap-

proach to the citadel and the city of Theseus, without the pale of the latter. It is obvious, however, from the excursions of Pausanias, that there were in his time, many public edifices dispersed about it. Why therefore the city of Theseus should not have occupied this area in preference to another more distant from the citadel seems to require explanation.

Ancient writers, as it has been already remarked, allude to the retirement of the Pelasgi from the summit of the rock, which they had surrounded with a wall, and which afterwards became the citadel; and although Herodotus* relates that they were indemnified by a grant of land at the foot of Hymettus, Thucydides and Pausanias, who had better means of information, assure us that the land assigned to them was at the foot of the Acropolis, below the wall they had erected †. On the final

* Herod. vi. 137.

† Thucyd. lib. ii. 17. Pausan. i. 28. We must be

expulsion of the Pelasgi, the spot they had inhabited was declared infamous and uninhabitable. The oracle which decreed this sentence was respected until the Peloponnesian war compelled the people of Attica to seek shelter within the walls of Athens. It was then that the influx of population and the want of accommodation left the refugees no alternative; and those to whom the already crowded inclosures of the sacred buildings could afford no shelter were compelled to erect their temporary dwellings within this proscribed spot.

Added to this prohibition, which we find to have continued in full force until a period comparatively late, the inducement afforded by the proximity of the

careful in distinguishing between the Pelasgic wall of Herodotus and Pausanias, which surrounded the Acropolis, and the Pelasgicum, or domain, which was assigned to the early possessors of the citadel when they yielded it up. The editors of Thucydides have inadvertently translated the Pelasgicum to mean a temple.

fountain Callirhoë to the followers of Theseus was one of considerable weight, in determining the site of a new city.

Besides the wall enclosing the city, there were two others which abutting against it at an interval of about half a mile asunder, went diverging towards the sea-ports of Phalerum and Piræus. The southern of these, beginning at the city wall to the south of the hill of the Museum, terminated at Phalerum; the northern, which was the longer of the two, connected Athens with the Piræus, and appears to have formed a junction with the city wall in the hollow between the hill of the Museum and Mount Lycabettus, near the remains of a gateway which was probably the Piraic. The portion of the city wall comprehended between the long walls was denominated διὰ μέσου τεῖχος, or middle wall.* The long walls were de-

* Some authors have supposed that the middle wall was a long wall extending from Athens to Munychia,

stroyed during the reign of the Pisistrati, and afterwards restored by Conon: in the time of Pausanias they were again in ruins.

Pausanias lands at Piræus, and before taking the direct road to Athens makes a digression to the right, visiting Phalerum and the promontory Colias, twenty stadia beyond it in a south-eastern direction. From hence he appears to have returned, and to have resumed the route to Athens along the road from Piræus.

Whether, however, he entered Athens to the south of the long southern wall, a

interposed between the other two, in a line nearly parallel with them, making all together three long walls. The words of Thucydides, however, prove this middle wall between the Phaleric and the long, or Piraic, wall to have been a portion of that surrounding the city. τοῦ τε γὰρ Φαληρικοῦ τείχους στάδιοι ἦσαν πέντε καὶ τριάκοντα πρὸς τὸν κύκλον τοῦ ἄστεως, καὶ αὐτοῦ τοῦ κύκλου τὸ φυλασσόμενον τρεῖς καὶ τεσσαράκοντα. ἔστι δὲ αὐτοῦ ὁ καὶ ἀφύλακτον ἦν, τὸ μεταξὺ τοῦ τε μακροῦ καὶ τοῦ Φαληρικοῦ. Thucyd. ii. 13. In a preceding part of his work, he mentions the long walls as being two in number, τό τε Φαλήρικὸν καὶ τὸ ἐς Πειραιᾶ. i. 107.

supposition by no means unsupported, or through the Piraic gate, he must equally have reached some point in the plain extending from the foot of the Acropolis, towards the south. In this situation, therefore, we must place a portion of that division of the city which was called the Ceramicus.* What were the limits of this division it is impossible to ascertain, but that it comprehended the gate Dipylon, which led from the city to the Ceramicus without the walls, is clear from the words in which Plutarch relates the slaughter made by Sylla on his obtaining possession of Athens: he says that it filled the whole of the Ceramicus within the gate Dipylon.†

The names of the several gates through which Athens was approached have been preserved; and although the positions of some may be determined, others can have no certain situation assigned to them.

* Στοαὶ δὲ εἰσιν ἀπὸ τῶν πυλῶν ἐς τὸν Κεραμεικον. *Pausan.* i. 2.
† *Plut. in Syll.*

Amongst the first are the Thriasian, which was likewise called Dipylon,* from its magnitude, and the Ceramic, from its proximity to the Ceramicus;† the Sacred, or Eleusinian, and the Piraic; the situation of these may be determined, as well from vestiges remaining, as by the course of the roads, which still lead to the places from which they received their appellations. The position of the others, which were the Acharnæan, the Aegean, the Diomean, the Sepulchral, the Itonian, the Thracian, the Equestrian, and the Melitensian, can only be conjectured.

On entering the city, the building which first presents itself to the view of Pausanias is the Pompeion, from whence the public processions departed; a temple of Ceres was not far distant, and in the interval between the gates and the Ceramicus, several porticoes were dispersed. After

* *Plut. in Pericl.*

† *Meursius in Ceram. gem.* c. 18.

visiting the porticoes, and noticing the statues and paintings they contained, he arrives at the Ceramic quarter, and proceeds to describe the buildings on his left hand, in the order they occurred. The basilica and a portico beyond it, are first mentioned; from these he proceeds to the temple of Apollo-Patröus, the Metröon, the Council of the Five-hundred, the Tholus, the temple of Mars, the Odeum, and, near the latter, the fountain Enneacrunos. Beyond the fountain were the Eleusinium, or temple of Ceres and Proserpine, in which the lesser mysteries were celebrated, the temple of Triptolemus, and, further on, the temple of Euclea.

These are the objects described in the first excursion he makes through the city.

The fountain Enneacrunos, to which he directs his course from the Ceramicus, was, as we learn from Thucydides,* in that

* *Thucyd.* ii. 15. Pliny and Solinus describe Enneacrunos and Callirhoë, as two distinct springs; but thei

part of the plain inhabited under Theseus. It was, likewise near the Ilissus,* and not far distant from the temple of Jupiter.† In this situation the remains of a fountain may still be seen. The Odeum which Pausanias describes as being near the fountain has been often confounded with that erected upon the site of a circular edifice, built by Pericles, whose roof was constructed with the masts and spars of the defeated Persian fleet.‡ Whereas this was near the Theatre, and is afterwards mentioned by the Grecian traveller, who describes it as a tent-shaped building, without alluding to the purposes for which it was erected.

In his second excursion, Pausanias having returned to the Ceramicus, proceeds

testimony is of no weight in opposition to that of Thucydides.

* Ἐννεάκρουνος κρήνη Ἀθήνησι παρὰ τὸν Ἰλισσόν. Etymol. auct.

† *Hierocl in proëm Hippiatr.* quoted by Meursius *Ceram. gem.* 14.

‡ *Vitruv.* lib. iv. c. 9. *Plut. in Pericl.*

to describe the buildings *beyond* that quarter and the basilica. These were the temples of Vulcan and Venus-cœlestis, the Poikile Stoa, the Agora, the Gymnasium of Ptolemy, the temple of Theseus, the ancient temple of the Dioscuri, the sacred portion of Aglaurus and the Prytaneum. From the latter building, he descends towards the temple of Jupiter-Olympius and the lower part of the city, passing the temple of Serapis and the site of an ancient temple of Lucina. On reaching the Olympieum, he makes a digression, and enumerates the works undertaken and completed by Hadrian. Further on was the statue of Apollo-Pythius and the Delphinium. Leaving the city, he proceeds towards the temple of Venus in the gardens, from thence to the temple of Hercules in Cynosarges and the Lyceum; he then crosses the Ilissus to Agræ and the temple of Diana-Agrotera, and ends his excursion at the stadium of Herodes-Atticus.

Before attempting to trace the line of route taken by the traveller in his second excursion through the city, it is necessary to determine the sites of some of the buildings he describes, from the evidence afforded by other authorities; particularly that of the Prytaneum: for as he directs his steps to this building, and commences his third excursion from the same spot, its situation is a point of some consequence in illustrating the topography of the city. We are told that it was not far from the sacred portion of Aglaurus;* Herodotus informs us,† it was near the spot where the Persians surprised the citadel.‡

* *Pausan.* lib. i. 1°. The τέμενος or sacred portion has been frequently mistaken for a temple. It was a considerable portion of land which was sometimes hired out to the agriculturist. An inscription discovered at Piræus by Dr. Chandler, records an agreement for letting the sacred portions in the neighbourhood. The occupiers were bound not to carry away either the soil or timber belonging to them. Την δε υλιν, και την γην μη εξεστω εξαγειν τους μισθωσαμενους μητε εκ του Θησειου μητε εκ των αλλων τεμενων. *Chand. Inscr.* c. x. pp. xxxi. 75.

† *Herod.* Lib. viii. 53.

‡ Pausanias says, that at the place where the Acropo-

During the siege of Athens by the forces under Xerxes, the latter occupied the hill of the Areopagus; immediately opposite to the gates of the Acropolis, and the only road that afforded access to them: in this situation, their efforts were chiefly directed against the western side, the Acropolis being considered inaccessible at all other points. Finding the Athenians prepared to resist every attack from this quarter, they had recourse to stratagem, and succeeded in an attempt to surprise the citadel at a spot remote from the scene of active operations, where, on account of the steepness of the rock, no guard had been deemed necessary. According to Herodotus,* this escalade was

lis was stormed by the Persians, the rock was steepest; ἔνθα ἦν μάλιστα ἀπότομον. Chandler justly observes of the Acropolis, "The hill of the Acropolis, is more abrupt and perpendicular, as well as narrower, at the extremity or end opposite to the Propylæa." *Travels in Greece*, c. 12.

* *Herod.* Lib. viii. 53.

affected in *front* of the Acropolis, *behind* the gates and the way by which the citadel was approached: or, in other words, at the east end. The historian appears to have been aware that, in stating the assault to have taken place in the front of the Acropolis, the west end, by which it was approached, might be inferred; but this impression is destroyed by the conclusion of the passage, which explains that the front of the Acropolis was ὄπισθεν, or behind, with regard to the gates and the approach.*

Having, therefore, ascertained that the site of the sacred portion of Aglaurus was

* Ulpian, who places the temple of Aglaurus near the Propylæa of the citadel, was probably induced to assign such a situation to it from confounding the front with the approach. In like manner the western front of the Parthenon, which is that opposite to the Propylæa, is frequently mistaken by travellers for the principal or entrance front of the temple; when it is known, from the sculptures recently discovered, that the subject represented in the western pediment is that described by Pausanias as ornamenting the ὄπισθεν.

near the eastern foot of the Acropolis,* it follows that the Prytaneum must have been in the same quarter of the city.

The situation thus assigned to the Prytaneum, is consistent with that of the temple of Jupiter-Olympius, and likewise with the well known direction of the street of the tripods; for Pausanias, in going thence to the Ilissus, arrives at the temple; and departing afterwards from the same spot, in his way to the Acropolis, his route lies through the street of the tripods, between the theatre and choragic grotto.

The site of the Agora,† which he visits in his way towards the temple of Theseus, is ascertained by the existence of the Propylæa, or gateway, which gave access to it; the celebrated inscriptions of Hadrian, regulating the sale of oil, upon one

* See note ‡ p. 61.

† The Agora, of which mention is made by Pausanias, was the Forum novum; the old one, which no longer existed, was in the Ceramicus. See *Meursius Ceram. gem.* 16.

of the door-jambs, affords a conclusive proof of the destination of the building.

Hence it seems that at the outset of his second excursion, having returned to the Ceramicus and the Basilica, whence he had deviated from the way before him for the purpose of visiting the remarkable buildings on his right, he now resumes the path and proceeds towards the Agora, along the valley intervening between the Acropolis and the Areopagus. From the Agora he directs his steps to the temple of Theseus. In the interval between the Agora and the temple, there are ruins of an edifice, which have been conjectured, with great probability, to have been part of the Gymnasium of Ptolemy, the statues of which he notices in his way.

From the temple of Theseus he takes direction towards the Prytaneum, first retracing his steps for a short distance and afterwards following the road along the foot of the north side of the Acro-

polis; visiting on his route the temple of the Dioscuri, and the sacred portion of Aglaurus.

From the Prytaneum he appears to have proceeded towards the Arch of Hadrian, although he makes no mention of this structure; and near this spot he pauses to describe the buildings with which the Roman emperor embellished the city. Of their situation he says nothing; but either they must have been dispersed about the eastern quarter of the city, or he must be supposed to have passed over in silence the whole of that extensive division of Athens. His route from this point towards Agræ, across the Ilissus, cannot be traced with any degree of certainty; there are many ruins lying to the south-east of the Acropolis, which might have belonged to the buildings to which he alludes in this part of his route; but they are not sufficient to indicate the purposes for which they were erected.

Pausanias appears to have pursued his different routes in a methodical manner, and previously to departing on a second excursion to have returned to some point described in that preceding it. Thus the commencement of the second is dated from the Ceramicus; and he returns to the Prytaneum before he enters upon the third. On leaving this building, he proceeds towards the Propylæa of the Acropolis, along the street of the Tripods, and arrives at the temple of Bacchus, adjoining the Theatre. Near the latter was a building, whose plan resembled a tent, restored upon the site of a similar edifice which had been destroyed by Sylla. Plutarch and Vitruvius both describe this to have been an Odeum. Proceeding along the street of the Tripods he reaches a grotto, at the vertex of the theatre, and passing the tomb of Caius, or Talus, and the temples of Æsculapius and Themis, arrives at the only road by which the Acropolis was

accessible. After describing the buildings in the citadel, he descends the western slope to a spring in a cavern,* and the temple of Apollo, and Pan. He then crosses the Areopagus, and passing through the Ceramic gate, goes to the academy in the Ceramicus without the walls.

The street of the Tripods received its appellation from the brazen trophies with which some of its choragic buildings were ornamented. Pausanias alludes to the subject sculptured upon one in particular, which was placed over a grotto at the vertex of the theatre.† At the spot thus clearly indicated by Pausanias, a grotto still remains. The entrance has been ornamented by an architectural skreen, or front; it is surmounted by pedestals,

* This is the grotto to which Lucian alludes in the following passage: Καὶ τὸ ἀπ' ἐκείνου, τὴν ὑπὸ τῇ ἀκροπόλει σπήλυγγα ταύτην ἀπολαβόμενος οἰκεῖ μικρὸν ὑπὸ τοῦ πελασγικοῦ. *Bis Accusatus.*

† Ἐν δὲ τῇ κορυφῇ τοῦ θεάτρου σπήλαιόν ἐστιν, ἐν ταῖς πέτραις ὑπὸ τὴν ἀκρόπολιν· τρίπους δὲ ἔπεστι καὶ τούτῳ. i. 21.

which bear inscriptions recording victories gained in musical competitions; on which occasion, tripods, the prizes of victory, were dedicated, and placed in some building or temple.

This edifice, which the inscriptions describe to have been erected by Thrasyllus, in commemoration of similar victories, was built 328 years before the Christian era. Over the centre was a colossal figure of the female Bacchus in a sitting posture. This is not the only object indicating the course which the street thus denominated followed; to the west of the grotto, there are two Corinthian columns, the abacus of whose capitals, instead of being quadrilateral, is triangular; and exhibit in each horn the hole sunk to receive a foot of the tripod it supported. In the same line of direction, nearly east of the grotto at the distance of about two hundred yards from it, is a beautiful edifice, likewise of the Corinthian order. Its form is circular,

and the inscription it bears declares it to have been erected upon the occasion of a similar victory. It is covered by a roof formed of a single block, and crowned by a singular mass of beautiful foliage: towards the upper part, the ornament is divided into three branches, each terminated by a spiral resembling the volute of the Corinthian columns. Like the triangular capitals of the columns above-mentioned this ornament supported a tripod. This beautiful building of Lysicrates is now absurdly called *The Lantern of Demosthenes*. The course, therefore, of the street may be accurately traced from this object to the grotto and the columns below the south wall of the Acropolis.

The route followed by Pausanias, after leaving the Acropolis is sufficiently obvious.

An ancient edifice, of which some remains are still visible, seems to have escaped the observation of Pausanias: this

is the Pnyx, a kind of theatre in which those to whom the Athenian people decreed civic honours, were crowned. This building has been mistaken by some for the Odeum erected by Herodes-Atticus, in honour of Regilla, although its position, with regard to the fall of the ground whereon it stands, and the form of the interior, are wholly dissimilar to that observed by the Greeks in their theatres. In these the convex side is towards the hill, on the side of which we usually find them built; but in the Pnyx the contrary has been observed. Indeed the whole of the area of the Pnyx, excepting the βημα, or pulpit, seems to have been on a level: nor is it possible that it could ever have been constructed in a manner similar to the cavea of the ancient theatre.

Pausanias, alluding to the hill of the Museum, observes that a tomb had been erected upon it to a certain Syrian. This Syrian was Philopappus, as the inscription

upon the monument indicates. The hill took its name from the poet Musæus, who is reported to have been buried there; it was strongly fortified by Demetrius, who made it a military post when, after obtaining possession of the Piræus, he placed a garrison at Athens: it commanded the approach to the city from Phalerum and Piræus.

The magnificent theatre of Herodes-Atticus was not in existence at the time Pausanias visited Athens; but it had been begun before he completed his tour through Greece. He alludes to it in his description of Patræ; where his admiration is excited by a similar edifice; this, he says, was only exceeded in magnitude and magnificence, by the Athenian theatre.

Of all the monuments of Grecian times which formerly adorned the city of Athens, the temple of Theseus and a few buildings of minor consequence alone are standing. Of the structures of later times, there are

more considerable, although less perfect remains. In the latter denomination are included the temple of Jupiter-Olympius, the theatre and stadium of Herodes, the gate of the Agora, the pantheon of Hadrian, the arch of the same emperor, and the monument of Philopappus.

The Acropolis, indeed, still boasts of its magnificent relics, which are of such importance as to claim our first notice.

THE ACROPOLIS.

THE rock of the Acropolis is on three sides rugged and steep. On the west the ascent is less difficult: here, as in former times, is the only approach. Near the summit is a broad flight of nine steps by which the terrace, or platform, in front of the Propylæa* was formerly approached. These steps extend the whole width of the principal portico, and are flanked by two square pedestals of considerable magnitude and height, which appear to have

* The whole of the building was termed 'Propylæa,' although in fact, this term only alludes to the porticoes; they were called so from being advanced before the five gates by which the citadel was entered.

supported equestrian statues. The most entire of them bears an inscription in honour of Agrippa. Pausanias mentions the existence of such statues,* near this building, although he affects uncertainty as to their representing the sons of Xenophon.

The evidence afforded by the inscription would have determined the question; but Pausanias is thought to have preferred a state of ignorance, rather than gratify his curiosity at the risque of being obliged to perpetuate a compliment paid by the Athenian people to a deified Roman.

The ancient entrance to the Acropolis has been closed by the Turks: the columns in front are almost wholly immured in the buildings of the modern fortification. Proceeding along the platform in front of the portico, we enter through a gateway made in the flank of a building

* Meursius says, that the equestrian statues were upon the roof, but in this he has misrepresented Pausanias.

attached to the Propylæa, and forming a kind of wing to the edifice; whence turning suddenly to the left, and following the course of the flank wall, we arrive at that portico of the Propylæa which fronted inwardly towards the Acropolis.

When we contemplate the remains of the buildings of the Acropolis, and the imagination has cleared them from the masses that encumber them, we discover sufficient grounds for the encomiums lavished by all writers, both ancient and modern, upon the monuments which cast a lustre upon the government of Pericles. Recurring to the ages which have elapsed since their erection, and the ravages inflicted upon them, as well through the wanton excesses of the Goths, as by the destructive engines of modern warfare, we might be prepared for the loss of all beauty and character in these masterpieces of art. But beauty and character still exist, although certainly in a far less

degree, than before Alaric and the northern barbarians over-ran Greece and converted her richest shrines to heaps of ruins.

It has been objected to the design of the Propylæa, that the enlargement of the interval between the two central columns of the porticoes, is inconsistent with the apparent stability and massive grandeur which ought to characterize all buildings of a severe style of architecture. In the present state of the ruin it is not easy to decide whether a failure in these requisites accompanied such a deviation from the common practice of the Greeks. The temples of Egypt, which have a still greater heaviness of character, are deficient in neither, yet a similar enlargement has been adopted in most of them. I am inclined to think that neither suffered from this circumstance, especially as no violation of symmetry in the outline presented by the front, followed from this enlarge-

ment of the central opening;* and it was to the preservation of this symmetry that the Greeks seem to have attached an importance beyond all other considerations.

In all the temples of Greece, the proportion of the heighth to the extent was particularly an object of attention; and although the proportion was different in temples which had a different number of columns in the front, yet the desire to depart from it as little as possible is manifest. Wherever, therefore, the number of columns in the fronts was increased, their intervals were diminished. Thus the intercolumniations of the hexastyle temple of Theseus, are not in the same proportion to the diameter of the columns as those of

* It is singular that the proportions of the outlines presented by the porticoes of the Propylæa, and the hexastyle temple of Theseus are very nearly alike. If the diameter of the columns be represented by unity, the extents of the fronts will be severally 13.71 and 13.78: and their heights, exclusive of the pediment, which must have been in the same proportion, 7.607, and 7.682.

the Parthenon, which is octastyle; the proportion in the latter is less by nearly half the diameter.* In the tetrastyle portico of the Erectheum, the intervals are equivalent to three diameters of the columns, but in the hexastyle portico of the same building, they are two only.

The expediency of adopting such a principle seems to have been generally felt, and especially in hexastyle temples; for if we compare buildings of this description, however remotely situated, and however the proportions of the parts in detail may be different, little variation will be found in the extent compared with the height.†

When it is considered that the Propylæa afforded the only approach to the Acro-

* If the diameter of the columns of the temple of Theseus be expressed by unity, the intervals would be represented by 1.625. Upon a similar supposition the intervals between the columns of the Parthenon would be represented by 1.155.

† The proportions of the four following temples, all

polis, the necessity for one wide entrance will be readily admitted. The intervals between the columns would not have been, but for this enlargement, more than seven feet; the central interval is made by this expedient more than thirteen. Now although the carriages of the ancients were not so wide as those of the present day, sufficient room must have been allowed in order to protect the columns from the injuries to which they were liable through the delicacy of the angles of the flutings. Thirteen feet is probably more than would have been necessary, but on the other hand, seven feet would not have been sufficient for this purpose; there could however be no alternative between

of the hexastyle kind, will sufficiently attest the accuracy of this observation.

Temple at		Height.	Width.	that is in the proportion of
- - - - of	Pæstum	42.1.47	78.10.—	1 to 1.810
	Jupiter in Egina.	24 2. 3	44.10.65	1.855
- - - - -	Theseus.	25.2.27	45.2.95	1.793
- - - - -	Concord at Agrigentum	30.3.82	54.10.5	1.785

the usual interval and that space, because both were governed by the arrangement of the triglyphs.

I am here assuming it for granted, that carriages were admitted through the Propylæa: a supposition against which the abruptness of the ascent offers no real objection; since carriages laden with the blocks used in the construction of the Parthenon were drawn by mules up the steep;* and if the whole of the Panathenaic procession reached the temple of Minerva, a supposition highly probable, horsemen and chariots must have passed through the porticoes of the former building. The steps both without and within may seem to present an obstacle to the passage of carriages; but this might have been obviated by means of inclined planes, either permanently constructed, or occasionally placed for this purpose.†

* *Plut. in Catone maj.*

† I have been informed by travellers recently returned

The broad flight leading to the terrace in front of the building could not indeed have been ascended by such means; but the carriage road may have proceeded along the front of these steps and, after gradually ascending for a certain distance, turned to the right under the walls of the right wing, and formed a junction with the terrace, between the angle of the building and the great pedestal flanking the steps at that end. There are considerable remains of a strong wall which seems to have been built to support an embankment of earth, raised for such a purpose, upon the surface of the rock.

The Propylæa were begun under the auspices of Pericles, in the fourth year of the 85th Olympiad.* The architect was

from Greece that some excavations lately made within the Propylæa have shewn that this was actually the case: the floor from one front to the other, for a width nearly equal to the central intercolumniation, is one continued inclined plane; and is much worn by wheels.

* The building was begun in the archonship of Euthymenes, and finished in that of Pythodorus. B. C. 437

Mnesicles. The building was complete in five years, and is reputed to have cost a sum equivalent to £464,000. sterling. This statement seems wholly incredible, when the value of money at that time, and the facilities of building possessed by the Athenians, are considered. The marble of Pentelicus was brought from the quarries either upon a descent, or on level ground, for nearly the whole interval of space between them and the foot of the Acropolis. Here the difficulties of transporting it began, and a considerable expense must have been incurred in overcoming them; but compared with the vast sum reported to have been expended, it could not have been considerable. The cost has either been mis-stated, or it may probably be understood to have embraced the execution of all the works completed by Pericles.

Each front of the building was adorned with a Doric hexastyle portico, raised

upon a basement consisting of three steps. The columns were five feet in diameter, and nearly twenty-nine high, including the capital. A vestibule of considerable depth presented itself on entering at the west front; it was divided into three aisles by six Ionic columns, disposed in two ranges: these supported the marble ceiling,* which was constructed in a manner similar to that still observable in the lateral porticoes of the Erectheum. The lacunaria of the side aisles were formed by blocks twenty-two feet in length, extending from the walls to the epistylia of these columns; some of them are yet visible, and the others are, in all probability, buried beneath the ruins.

The wall at the end of the vestibule had five openings, to which the gates of the Acropolis were formerly fitted; of these

* Τὰ δὲ προπύλαια λίθου λευκοῦ τὴν ὀροφὴν ἔχει, καὶ κόσμῳ καὶ μεγέθει τῶν λίθων μέχρι γε καὶ ἐμοῦ προεῖχε. *Pausan.* i. 22.

the central one is by much the widest; and through this it seems probable that carriages were allowed to pass. The eastern portico, to which there was an ascent by five steps, was entered through these intervals: from hence there was a descent of three steps to the level of the ground before the interior front of the building.

Upon a minute inspection of several fragments of the two pediments, found among the ruins, it was discovered that some of the members of the cornice were gilt, and on others an enrichment was painted, with a reddish ochre: in one instance, the form of the echinus moulding was slightly sculptured for the purpose of assisting the effect of the painting. This mode of decoration is not uncommonly met with in Grecian buildings; in the temple of Theseus, an ornament appears painted upon the cornice surrounding the interior of the pronaos and posticum, and the rafters of the lacunaria, within the

peristyle, were ornamented in a similar manner. The meander,* an ornament which in the Theseum is sculptured, we find to have been painted in some of the temples of Greece. The pannels of the lacunaria were frequently enriched by having a star-like figure painted upon them. It seems probable that the colour we now distinguish on such parts of a building, was originally the ground of gilding which has perished.†

The colouring is not confined to the moldings, and the lacunaria, for traces of it are, in some instances, perceptible upon the sculptures which adorn the buildings

* Κόσμος τὶς ὀροφικός, or, as some read, with greater probability, γραφικός. *Hesych.* in μαίανδρος. The meander is commonly called the labyrinth, and sometimes the Grecian fret.

† The custom of painting stars upon the ceiling of the ambulatory seems to have originated with the Egyptians. Diodorus Siculus describes a building at Thebes, on the ceiling of which stars were painted upon a blue ground, τὴν ὀροφὴν τε πᾶσαν ἀπὶ πλατὸς ἐυΐην ὀργυιαν ὑπάρχειν μοιόλιθον, ἀστέρας ἐν κυανῳ καταποικιλμένην. Lib. i. 47.

of Athens. Those in the pediment of the Parthenon, and on the frize of the Theseum exhibit vestiges of this practice.*

Nor was the custom of gilding the fronts of temples peculiar to the Greeks, for the Italians appear to have esteemed it as highly ornamental. An inscription relating to a temple of Pomona, at Salernum, records the gilding of the pediment amongst other works of embellishment.†

On the right and left of the portico on

* The faces of statues were sometimes of gold: that of Jupiter at Megara was gold and ivory. *Pausan.* i. 40. Sometimes the face was painted vermillion, and the rest of the statue was gilt, like the wooden statues of Bacchus in the forum at Corinth. The statue of Jupiter at Olympia, was made of gold and ivory. *Pausan.* v. 11.; as was that of Minerva, at the same place. *Ib.* vi. 26.

† [illegible] FELIX . AVGVSTALIS
SCRIBA . LIBRAR . AEDIL . CVRVL .
[illegible] PLEBIS . ACCENSVS
CONSULI . HS . [illegible] M. N. LEGAVIT
AD EXORNANDAM . AEDEM . POMONIS
EX . QVA . SVMMA FACTVM EST FASTIGIVM
INAVRATVM . PODIVM . PAVIMENTVM . MARM . OPVS .
TECTORIVM.

Lipsii liber Inscrip. Antiq. fol. vi.

the west were two buildings nearly similar, of a quadrangular figure. Each had a portico of the Doric order, but the proportions much smaller than those of the central building; a space of nearly eighty feet intervened between them. These were buildings of that mode of construction which Vitruvius terms *in antis*, that is, the three columns of the porticoes were interposed between two antæ: they were made to unite with the principal front by the continuation of their flank walls, which abutted at right angles against the lateral walls of the main building.

The right wing has hitherto been supposed to have been the temple of Apteral-Victory; and the corresponding building, an edifice described by Pausanias, in which were preserved some paintings by Polygnotus. This assumed disposition must at all events be incorrect, for if it be granted that these are the buildings to which that author alludes, we must place

the temple of Victory on the right hand of the spectator, and the corresponding building on the left; according to the express intimation of Pausanias. From the temple of Victory, a spectator, he adds, might command a view of the sea; upon the spot where it stood Ægeus is said to have watched the return of Theseus from Crete.

Besides sloping to the west, the rock in front of the Propylæa falls abruptly from the south towards the north; on this account it was necessary to form an artificial level for the basement of the building. This was effected by cutting away the rock on the higher ground, and raising a solid substructure of masonry on the north: the surface of the rock without the left wing was levelled, but the level was suffered to remain higher than the pavement within this part of the Propylæa.

These monuments of ancient greatness seem to have suffered no important dila-

pidation until a late period. Wheler describes them as wanting in no very material part. Their subsequent overthrow seems chiefly to have been effected by the operations of the siege against Athens, by the Venetians, in the year 1687, when the marble roof and ceiling appear to have been destroyed.

The whole of the superstructure above the columns of the western portico has fallen: the ruins of the entablature and ceiling so far fill the body of the building, that not more than a third part of the columns appear rising above them. The Ionic columns of the interior have preserved their stations amidst the shock of fallen masses, and rear their summits above the vast heaps formed by the ruins around them.*

* Wheler does not seem to have known the original destination of this building, although he surmises that it was the Propylæa. His description of it is very erroneous: he says "The Eagle of the front was sustained by *four* pillars of the Doric order." Again he says, "the roof within is held up by *four* beautiful Ionic

The right wing suffered from an accidental explosion, whilst used by the Turks as a magazine for powder: the pediment is described as remaining so late as the year 1676; the intercolumniations were then closed by modern masonry, and a tower of considerable height reared upon the building, amongst other means adopted for the protection of the citadel.

Advanced at a little distance before the front of the left wing, was a small building, having a portico of four Ionic columns. This edifice was mistaken by Wheler and Spon for the temple of Victory: the building has disappeared; but there are the remains of foundations above the southernmost of the two pedestals already mentioned. The frize is described to have been enriched with sculpture in high relief. Some fragments inserted in the walls of the modern fortifications are said to be

columns." After this no reliance can be placed upon the accuracy of his details.

portions of it; the subject represented is a combat; but not, as Chandler has supposed, a conflict between the Athenians and Amazons.

In a direction nearly south-east from the Propylea, at the distance of about an hundred yards from the east front, stand the remains of the temple of Minerva-Parthenon; in former times the pride of Athens and the boast of architecture.* In whatever direction we approach the Acropolis, this temple forms a conspicuous feature of the scene, overtopping the modern buildings and ancient ruins by which it is surrounded.

* It is probable that the Parthenon was finished before the Propylæa were begun; for Pericles only survived the completion of this building five years. The death of Cimon secured to Pericles the government of Athens, of which he availed himself to erect the buildings of the Acropolis. The Parthenon was therefore built in the interval between the death of Cimon and the commencement of the Propylæa; which will allow of 11 years for its completion. The death of Cimon took place 418 years B.C.

The architect of the temple, as we are told by Pausanias, was Ictinus; in speaking of the temple of Apollo-Epicurius in Arcadia, the traveller observes that it was built by the architect who designed the temple of Minerva at Athens.* Some authors make Callicrates to have shared the glory of this work with Ictinus.† Strabo gives the whole merit to the latter.

The level of the rock, which forms the basis of the temple, is more than thirty feet higher than in front of the Propylæa. The platform is elevated three steps above the surrounding ground: the area embraced by the uppermost is little more than 227 feet in length and 101 in width.

There were eight columns in the portico of either front, and seventeen in the flanks; conformably with the principle assumed by Vitruvius, who asserts that the number of the columns in the flanks of Grecian

* *Pausan*, lib. viii. 41.
† *Plut. in Peric.*

temples exceeded by one, double the number observed in the fronts. This rule is likewise applicable to the temple of Theseus, but, as I have elsewhere shewn,* it was oftener violated than observed.

In the epistylium of the eastern, or principal front, triangular holes have been sunk at equal intervals, one under each of the metopæ: they appear to have been made for the insertion of metal cramps for the support, probably, of shields of gilt metal, in conformity with the practice observed in the temple of Jupiter at Olympia, whose front was thus ornamented.†

The metopæ were enriched with sculptures executed in high relief; the subject represented is a series of combats between

* *Antiq. of Magna Græcia*, Introd.

† Τοῦ δὲ ἐν Ὀλυμπίᾳ ναοῦ τῆς ὑπὲρ τῶν κιόνων περιθεούσης ζώνης κατὰ τὸ ἐκτὸς, ἀσπίδες εἰσὶν ἐπίχρυσοι μία καὶ εἴκοσι ἀριθμὸν. *Pausan.* lib. v. c. 10. The number introduced was twenty-one, whence it appears that one must have been placed below each of the metopæ and each of the triglyphs; the temple being hexastyle.

one of the Lapithæ and a centaur. In the pediments were groups of heroic size; many of the figures were perfect statues, wholly detached from the tympanum and finished all around. The circumstances attending the fabulous birth of Minerva were represented over the entrance, and the contest between that Goddess and Neptune, for the honour of presiding over the affairs of the city, in the western front.*

It seems extraordinary that Pausanias, who has devoted so many of his pages to the description of the Acropolis and the treasures of art it contained, should not have been more circumstantial in his observations on this temple: they are limited to a general mention of the subjects represented in the pediments: whilst his admiration of the individual statues

† Wheler call's the western the principal front, mistaking the opisthodomus for the pronaos, which latter he terms the *postick*.

dispersed over this confined area, draws from him the minutest details relating to them.

Behind the columns of either front was another range of lesser dimensions, advanced before the antæ of the pronaos and posticum. This was not the usua practice of the Greeks, who generally interposed the second range between the antæ terminating the flank walls of the cella. The mode adopted in the present instance leaves an interval between the columns at the angles of the interior ranges and the antæ, a circumstance that led Stuart to apply to the Parthenon a corrupted passage of Vitruvius, alluding to the lateral porticoes of the temple of Minerva-Polias.* The area of the pronaos and of the posticum was elevated two steps above the level of the peristyle.

* The printed editions of Vitruvius, in the passage alluded to, read "Athenis in arce Minervæ et in Attica Sunio, Palladis." but in the MSS. the word *Minervæ* is placed at the end of the passage. For *Palladis Minervæ* I propose reading *Poliadis Minervæ*. See the *Civil Arch. of Vitruv.* Sect. ii. p. 90.

These columns were surmounted by an entablature, the zophorus, or frize, of which was continued along the flank walls of the cella: it was enriched with sculptures executed in bas-relief. Unlike the frize of the exterior columns, it is uninterrupted by the insertion of triglyphs, but in the epistylium the guttæ are introduced in the same manner as when the usual disposition of triglyphs is observed By their omission the subject of the sculptures was connected, and an opportunity was offered of representing the extensive procession in honour of Minerva, which took place at the celebration of the Panathenean festival.

The transverse walls terminating the pronaos and posticum receded twelve feet behind the columns of the interior ranges; and doorways of ample width and height were left in them for the approaches to the cella. Between the posticum and the cella, the opisthodomus* was situated;

* We must be careful not to confound the opistho-

this division of the body of the building was 62. 6 in width, and 42. 10 in depth; the cella, of equal width and 98. 7 in length, occupied the rest.

Misled by a passage in Vitruvius which is manifestly corrupt, Stuart, amongst others, imagined the Parthenon to have been originally of the description of temples which that author terms hypæthral; that is, with

domus of the temple with the building of the same name which served as the treasury of the Athenians. This treasury was behind the temple of Minerva in the middle of the citadel. The scholiast of Aristophanes *(ad Plut.)* says that the treasury was a building surrounded by a double wall, situated behind the temple of Minerva-Polias. Pollux and Ulpian place it behind the Acropolis, which is explained by Meursius to signify, "behind the temple of Minerva in the Acropolis."

In the volume of inscriptions edited by Chandler, one, found amongst the ruins of the Parthenon, relates to the *donaria* deposited in the temple; εν τῳ νεῳ τῳ Ἑκατομπεδῳ. *Inscrip. Antiq.* p. 41, 20. Another to the *donaria* preserved in the temple, εν τῳ νεῳ τῳ [Ἑκατομπεδ]ῳ; and likewise to such as were kept in the opisthodomus. Ταδε εν τῳ Οπισθοδομῳ. *Ibid.* p. 42, 16, p. 54. 21. Thus distinguishing the νεως, in which term every part of the entire temple is comprehended, from the οπισθοδομος, or treasury.

two interior ranges of columns dividing the cella into three aisles; of these, the two next the walls alone were roofed, and that in the center exposed to the heavens.*

* It is certain that in later times there was a double order of columns within the cella of the temple: the circles made to mark the situations of the lower still remain in the pavement. From these circles it appears that the columns were nearly two feet two inches in diameter; the lower portion of one whose diameter corresponded with this dimension was lying within the cella. The method observe in fluting proves this column to have been of the Doric order, but it is to be observed that the lower part of the shaft was planed and not fluted, a circumstance which tends in some measure to invalidate its claim to the high antiquity of the other parts of the building. Reasoning from the examples of hypæthral temples, these columns are not commensurate with those of the peristyle, but considerably less in proportion. It will easily be shewn that this want of proportionate bulk is an argument against the probability that the temple was hypæthral. In temples of this description, the height of the upper and lower ranges of the interior columns together, reached from the floor to within a certain distance of the roof. In the temple at Pæstum the entablature of the upper columns ranged very nearly with the upper member of the external order. No probable extension of the proportionate height could bring a double range of columns, the diameter of the greatest of which was only two feet two, within a limited distance of the external cornice

Sir George Wheler's description of the state in which the temple remained when he saw it, at that time, according to his account, the most splendid mosque the Mahommedan world could boast, has tended to propagate an error, derived from a different source. But this abounds in mistakes, and the original work of the Athenians is so confounded with the modern additions made by the Greeks and

of the Parthenon. In order to understand this it is only necessary to observe that in the temples at Pæstum and at Ægina the ratio of the diameter of the external to that of the internal order is nearly as 3 to 2; but in the Parthenon the proportion is nearly as 3 to 1; whence it follows that the internal columns ought to have been double the bulk of those which were subsequently introduced in the cella of the Parthenon to have rendered the supposition admissible that they were coëval with the other parts of the edifice.

Mr. Walpole has a memorandum made from the information he obtained from Fauvel, a French artist of great merit, who devoted many years to the study of Grecian architecture and sculpture at Athens. It contains a positive assertion that the interior columns of the Parthenon, of which there were then remaining several portions, were of the lower Greek empire.

the Turks, as to render it manifest that he possessed no faculty of discriminating between them.

I have elsewhere shown that the Parthenon is not the building to which Vitruvius alludes, in illustration of what he intended by an hypæthral temple;* when the want of an example of this kind at Rome, obliged him to seek for an instance amongst the temples of Greece. The chief authority, therefore, upon which Stuart founds his supposition is inadmissible; and the proof of the Parthenon having had interior columns rests solely upon the capacity of Wheler to distinguish between the productions in architecture of two very different ages.

The particulars given in his description afford abundant proof that the interior peristyle was a modern work differing essentially, in principle and construction, from that of the Greeks in the age of Peri-

* *Civil Architecture of Vitruvius.* Sect. i. p. 9.

cles. The following extract will show how little his opinion is to be regarded on subjects of architecture:—"Before you enter into the body of the temple from the front, is the pronaos, whose roof is sustained by six channelled pillars, of the same order and bigness with those of the portico, and contains near the third part of the cella; to wit, forty-four feet of the length. We observed in place of one of the pillars, a great pile of stone and lime, of most rude work; which they told us the Kizlar-Haga had ordered to be so done, to help to support the roof; because he could never find a stone big enough to supply the place of the old pillar broken down;* although he had spent two thousand crowns to do it.—When the Christians consecrated it to serve God in, they let in the light at the east end; which is

* It would undoubtedly be inferred from this passage that the columns were single stones. This is by no means the case, they consist of five courses, or frusta.

all that it yet hath. And not only that, but made a semi-circle for the holy place, according to their rites; which the Turks have not yet much altered. This was separated from the rest by jaspar pillars; two of which on each side, yet remain. Within this chancel is a canopy, sustained by four porphyry pillars, with beautiful white marble chapters of the Corinthian order.—On both sides, [of the cella] and towards the door, is a kind of gallery, made with two ranks of pillars, twenty-two below, and twenty-three above. *The odd pillar is over the arch of the entrance*, which was left for the passage."*

The last passage of this extract contains sufficient to prove that these galleries had no connection with the original building. The existence of an arch denies the claim to coexistent antiquity, and a column in the upper range unsupported by another immediately below it, for this is his mean-

Wheler. Book v. p. 361 *et seq.*

ing, is so contrary to every principle of architecture adopted by the Romans as well as the Greeks, that we can have no hesitation in attributing this departure from the practice of both to very different authors: it is consistent with the introduction of the jasper pillars, and the canopy with its supporting columns of porphyry.*

The pavement of the opisthodomus exhibits the marks made by the hinges of the ancient doors; it is very little above that of the posticum; the rise of the step

* It is much to be regretted that Stuart and Chandler both followed the pre-conceived notions of Wheler and Spon, without sufficient examination of the facts on which they were founded. In the disposition of the interior columns of the Parthenon, as it appears in the work of Stuart, it is to be observed, that some great error has unaccountably been made. Their number and position is wrong: neither do the written dimensions accord with the distances which the plan of the temple assigns to them. The floor of the cella around the walls is a little raised, and this circumstance has been adduced in proof of the original collocation of columns in that division of the buildings: this however proves nothing, for in the hypæthral temple of Pæstum instead of being raised next the walls the floor is sunk.

at the door-way, from being so inconsiderable, has been frequently overlooked. Steps of this description were not, however, unusual; on entering the posticum of the temple at Pæstum there is first a step of two inches, and afterwards a second, which exceeds eighteen; the posticum, likewise, of the temple of Theseus has a step from the level of the peristyle of three inches and a half.

In conformity with the description of Wheler, quoted in the beginning of the foregoing extracts, Stuart has introduced six columns, disposed in two ranges, within the opisthodomus of the temple; although, he confesses, no traces of them remained. This remark is not easily to be reconciled with the state of preservation of that division of the building: for although the walls of the cella were nearly demolished, by the explosion which took place eleven years after Wheler visited Athens, those of the opisthodomus received very little

injury; indeed they are still existing, and very nearly of their original height. Under these circumstances, it does indeed appear unaccountable that six columns, 'equal in bulk' to those of the exterior peristyles, should have perished, and left no trace behind. The original pavement remains in a very entire state; it is formed of large marble slabs, a foot in thickness, but exhibits no appearance whatever of columns having been placed upon it.

From the result of an attentive observation I am convinced that no columns existed at any time within this division of the temple; and that Wheler, in the foregoing extract, alludes to the columns of the posticum, six in number, and nearly equal in size to those of the peristyle. By the expression that they "supported the roof," he merely meant that they upheld the marble ceiling, over the interval between them and the columns of the western front. In speaking of the larger

division of the Erectheum, he assigns the same office to the columns of the hexastyle portico,* which were still less connected with the roof of the building than the six columns belonging to the posticum of the Parthenon. The story of the demolition of one of the columns, and the fruitless attempt to replace it, is one in general currency at Athens; it was told with some variation of one of the columns of the temple of Jupiter-Olympius, to Dr. Chandler; and repeated to me, when the building which suffered by its removal was said to be the Poikile-Stoa. It was probably told to Wheler of the posticum of the Parthenon, and introduced by him without investigating its accuracy; although if he inserted it at the moment he was examining the building, it would have

* "The bigger is sixty-three foot and a half long, and thirty-six foot broad. *Its roof* is sustained by Ionic pillars channelled." *Wheler*, book v. p. 364.—Here he means that the columns of the front sustained the ceiling of the portico.

been an admission less scrutinized than many that are to be found dispersed throughout his work. The origin of the story, and of Wheler's error, seems to have been this. The angular column of the posticum is almost wholly immured in a mass of modern masonry, raised for the purpose of supporting a minaret* when the temple was used as a mosque. This is the "rude pile" which, as he imagines, supplies the place of the angular column.

The roof the Parthenon was unquestionably of timber; it was covered with marble sculptured so as to represent large tiles, after the mode observed in the temple of Jupiter at Olympia, as described by Pausanias:† some of these are yet to be seen

* The staircase of the minaret remains in part, and has been frequently mistaken for part of the original structure. Visconti erroneously imagines the tympanum of the pediment to have been accessible by means of this staircase, and that the sculptures there might consequently be viewed all round.

† *Pausan.* v. 10.

amongst the ruins. Stuart discovered some of the *harmi* or joint-tiles,* which extending from the ridge to the eaves, covered the junction of the contiguous rows, and preserved the timbers of the roof by preventing the admission of rain between them.

One of the objections urged by Vitruvius against the adoption of the Doric order, is the inequality which he imagined must necessarily take place in the intervals between the beams of the lacunaria.†

* The tiles which I have ventured to term joint-tiles, were of the same length as the flat tiles, whose joints they covered. They were formed of narrow slips of marble, so hollowed underneath, that when fixed, a cavity was left over the joints. They were terminated at the eaves by a sculptured ornament, commonly called the Grecian lotus. A representation of one of these is given by Stuart (Vol. II. c. i. pl. 6.) The entablature of the choragic monument of Lysicrates, shewn by the same author, (Vol. I. c. iv. pl. 6.), is surrounded by an ornamental termination, representing a continued series of the joint eaves-tiles.

In the Athenian inscription, the joint-tiles are termed ἁρμοι.

† Lib. iv. c. 3.

This unequal division might have happened had the Greeks deemed it necessary to regulate the lacunaria according to the disposition of the columns; a mode of arrangement which they do not always appear to have pursued. In the present instance the ceiling is divided into equal compartments; the marble joists, if the expression may be allowed, being supported by the opposite entablatures, without any regard to placing them immediately over the columns.

Acroteria were placed at the angles of the pediments, and, from their exhibiting the marks of cramps in their upper surface, it is evident that they must have supported some ornamental termination. It was the custom of the Greeks to place ornaments upon the acroteria at the angles of the pediments, and small figures on those at the apex: they were generally of bronze, or some metal gilt. The temple of Jupiter-Olympius at Olympia, we

are informed by Pausanias,* had vases of gilt metal at each termination of the pediment, and a victory of similar composition on the summit. The same author relates that upon the apex of the pediment belonging to the treasury of the Megareans, at Olympia, a shield was placed.† Over the Propylæa at Corinth, were fixed two brazen chariots gilt.‡

It does not seem improbable that the ornaments upon the acroteria of the Parthenon might have been vases of a similar description; the custom of placing them in such situations appears to have been common amongst the nations of anti-

* Λέβης ἐπίχρυσος ἐπὶ ἑκάστῳ τοῦ ὀρόφου τῷ πέρατι ἐπίκειται καὶ Νίκη κατὰ μέσον μάλιστα ἕστηκε τὸν ἀετὸν, ἐπίχρυσος καὶ αὐτή. Lib. v. c. 10." That they were placed upon the acroteria cannot admit of a doubt; for Pausanias afterwards proceeds to describe the sculptures within the pediment.

† Ἀνάκειται δὲ καὶ ἀσπὶς ὑπὲρ τοῦ αετοῦ. Lib. vi. 19. The pediment of this building was enriched with sculptures, representing the battle of the giants.

‡ *Pausan.* Lib. xi. c. 3.

quity.* In this situation, they might have had some allusion to the prize bestowed upon the conquerors in the games which took place at the Panathenaic festival. It is not unlikely that the Parthenon was the temple alluded to in a fragment of Callimachus, to which the scholiast upon Pindar† refers; the vases he speaks of were placed upon the summit of the temple. The blocks of the cornice at the angles of the fronts extend on each side over the second triglyph, each measuring twelve feet either way.

When Wheler visited Athens in 1676, the Parthenon remained entire; excepting the roof, which having been constructed with perishable materials, may be conjectured to have yielded to the attacks of

* Vases are often represented in ancient paintings upon the summits of buildings. See the *Pitture d'Ercolano*, plates 50, 52, and 55.

† *In Nem.* 10:

Καὶ παῤ Ἀθηναίοις γὰρ ἐπὶ στέγος ἱερὸν ἔνται
Κάλπιδες· οὐ κόσμου σύμβολαν, ἀλλὰ πάλης.

time long before this event. The Greeks who had at a much earlier period abolished the heathen rites, and converted the temple to a christian church, covered it with a roof and cupolas* in their usual manner. In this state it remained until the siege of Athens in 1687, when the explosion of a shell, fired from the opposite hill of the Museum, destroyed nearly half the fabric. The walls of the cella before the opisthodomus were almost wholly levelled, together with five of the columns of the pronaos; eight columns of the peristyle on the north side, and six on the south were thrown down.

The shell appears to have exploded near the middle of the cella, spreading destruction in a circle around it, and forcing huge

* Chandler seems to have imagined the roof which was destroyed by the Venetians, to have been that of the original temple. The account of the siege, given by a Venetian officer who was present, describes the bursting of the shell, which, he says, "fell near one of the cupolas." See *Stuart's Athens*, Vol. II. p. 6, note.

masses to a considerable distance beyond the circuit of the building. The eastern portico seems to have been just without the range of its destructive influence; but the pediment and the sculptures it contained, suffered from the shock and were almost wholly destroyed. The pediment of the western front, although it escaped this eventful catastrophe, has nevertheless experienced the dilapidation inflicted by time, and wilful spoliation; most of the statues which remained in the time of Wheler have wholly disappeared. Morosini the Venetian, who accompanied the forces under Koningsmark, after the reduction of the citadel, attempted to take down one of the principal groupes, but it fell in the effort and was shattered to pieces.

Many of the metopæ remain in a very perfect state; some of the best preserved have been removed from their stations on the south side by the zeal and activity of

one who, following the example of Morosini, but with better success, has succeeded in transporting them to his own country.*

It has been already observed, that the

* Let me rescue Athenian architecture from an attack which Dr. Clarke, in his Travels, has been instrumental in levelling against it. A comparison is made between the architecture of the Acropolis and that at Pæstum, which the ingenious and learned author relates upon the authority of an Italian artist, much in favour of the latter. I have no hesitation in asserting that what are described by the painter as "faults in the building and proofs of negligence," would be adduced by the architect as evidence of that science which proportions the means to the end. The outer and inward casings, if the term may be allowed, of the zophorus or frize have been found amply sufficient for the support of the cornice and lacunaria of the peristyle; whilst such "prodigious masses" as those in a similar situation at Pæstum, throw an unnecessary and somewhat dangerous weight upon the epistylia, and add nothing to the durability of the building.

The walls of the cella are constructed in a similar manner; the heading-stones, as they are called, run through the whole thickness of the walls; where the blocks are placed lengthways, the wall is in two thicknesses; the outer faces of these blocks alone are smoothed, the inner are left rough, with sometimes a considerable interval between them.

walls of the cella, towards the peristyle, were ornamented with sculptures in *bas-relief:* of five hundred and twenty-one feet, which must have been the length of this ornamented frize, when entire, there were about two hundred remaining in the year 1751, when Stuart visited Athens; seventy over the portico of the posticum, and one hundred and thirty upon the walls of the opisthodomus. Many other portions were lying around amongst the ruins, almost all of which had experienced, besides the ravages of time, and the shock of explosions, the violence inflicted by the wanton hands of the Turks.

In forming an opinion of the merit of the sculptures adorning the Parthenon, we must divest our minds of all those associations which diffuse a charm over the productions of the Greeks; and endeavour to consider them abstractedly as works of art. If upon examination they should be found to demand, in this point of view,

less of our admiration than is commonly claimed for them, no argument will be thereby afforded against the pre-eminence of Grecian sculpture: the neglect of execution is to be attributed to a laudable economy of talent, which withheld its profuse expenditure upon occasions so little favourable to its display.

Whoever considers the composition of the frize, will not fail to observe, that all the groupes, whatever their attitudes, occupy the entire height of the frame. Horsemen, pedestrians, and victors in cars of triumph, are all nearly of one uniform height. This *isocephalism* has not been effected without some violation of drawing; but the picture was to be filled, and richness of effect produced at the expense of keeping in the proportions of the parts.*

* The subjects of the sculptures have been explained, with great ingenuity, by Visconti in his work upon the marbles of the Parthenon. His explanation differs in many points from that of Stuart, and is altogether much more satisfactory. Some inaccuracies of Stuart are carefully noticed by this learned antiquary.

The learned and accomplished author of a recent essay on ancient sculpture, whose taste and judgment upon such subjects is undisputed, has well explained in what the merit of the sculptures consist. In his remarks upon the works of the most celebrated sculptors of Greece, he observes, "Of Phidias's general style of composition, the frizes and metopes of the temple of Minerva at Athens, published by Mr. Stuart, and since brought to England, may afford us competent information; but as these are merely architectural sculptures executed from his designs and under his directions, probably by workmen scarcely ranked amongst artists, and meant to be seen at more than forty feet from the eye, they can throw but little light upon the more important details of his art. From the degree and mode of relief in the frizes they appear to have been intended to produce an effect like that of the simplest kind of mono-

chromatic paintings, when seen from their proper point of sight; which effect must have been extremely light and elegant. The relief in the metopes is much higher, so as to exhibit the figures nearly complete; and the details are more elaborately made out: but they are so different in their degrees of merit, as to be evidently the works of many different persons; some of whom would not have been entitled to the rank of artists in a much less cultivated and fastidious age."*

Supported by such authority, we may venture to check that mistaken enthusiasm which venerates the sculptures as the works of Phidias; who rarely, if ever, wrought in marble, and whose employment in directing and superintending the works of the Parthenon is too clearly explained to admit of any misconstruction.†

* *Specimens of ancient sculpture.* Introd. p. xxxix.

† Plutarch expressly states that Phidias was the

The situation of the sculptures would lead us to expect that their execution was adapted to the circumstances under which they could be inspected. The groupes

director and inspector of the architects and artizans employed about the buildings; and that Callicrates and Ictinus took part in their execution. Πάντα δὲ διεῖπε καὶ πάντων ἐπίσκοπος ἦν αὐτῷ Φειδίας, καίτοι μεγάλους ἀρχιτέκτονας ἐργολαβόντων καὶ τεχνίτας τῶν ἔργων· τὸν μὲν γὰρ ἑκατόμπεδον παρθενῶνα Καλλικράτης εἰργάζετο καὶ Ἰκτῖνος. *In Peric.* Unless we can suppose these great architects to have worked as masons, it would seem as if the sculpture had been chiefly executed by them. The professions of architecture and sculpture were frequently united in the same person.

The same author makes use of the verb εἰργάζομαι, to describe the employment of Phidias, as a sculptor, when engaged about the statue of the Goddess. Ὁ δὲ Φειδίας εἰργάζετο μὲν τῆς Θεοῦ τὸ χρυσοῦν ἔδος. *Ib.*

The performances of Phidias were almost wholly confined to works in metal and ivory. There are three instances where marble statues are said to have been the work of this inimitable artist, recorded by Pausanias. One of them was a Nemesis formed out of a block of Parian marble the Persians brought with them for the purpose of erecting a trophy of their anticipated victories. i. 33. The second was a statue of Venus for the temple in the Ceramicus; and the third a statue of Hermes-Pronaos, near Thebes. ix. 10. The statue of

in the pediments, and the figures in the metopæ might indeed be viewed from a distance more than sufficient to obviate the disadvantages arising from the foreshortening occasioned by the proximity of a spectator to the building: but the loss of the minutiæ of execution must have been the necessary consequence of this distant inspection; nor could a vigorous effect be produced without extravagant action in the composition, and a disproportionate relief in the details of execution.

The sculpture in the frize along the

Nemesis is, however, said by Pliny to have been the work of Agoracritus, a disciple of Phidias. xxxvi. 5.

Visconti, in the work already mentioned, attempts to controvert this opinion; and as an argument decisive of the contrary, he quotes the words of Aristotle, who calls Phidias σοφος λιθουργους, in contradistinction to Polycletus, who, working chiefly in metal, was denominated ανδριαντοποιον. If, as Visconti imagines, Aristotle intended by these different terms to explain their different professions of statuary and founder, it would follow that Phidias worked wholly in marble; which is contrary to the known fact. By the expression σοφος λιθουργους Aristotle probably meant that Phidias was skilled in masonry, whilst the other was merely a sculptor.

cella walls, could only have been viewed under great disadvantages: a spectator must have approached within thirty feet of the peristyle, before the whole height of the frize could be seen by him: he had then to contemplate an object raised more than forty feet above the eye. Removed therefore, beyond the reach of critical examination, no reason can exist for imagining that all the energies of art should have been exerted in their execution.

The better execution of frize over the two entrances into the body of the temple may perhaps be accounted for, by observing, that as these receded further from the columns before them, the frize above might be viewed from a greater distance; when the angle made by the axis of vision would be less acute, and the light considerably stronger.

It has been imagined that the Greeks used no cement in the construction of their buildings. The supposition is un-

founded; although, indeed, it was introduced sparingly, and never applied near the face of the building. It is to this precaution, that the great precision in uniting the joints, so conspicuous amongst the other perfections of their architectural remains, is to be attributed. This part of the mechanism of the art was highly esteemed: Pausanias extols the temple of Apollo at Phigalia, no less for the beauty of the stone than the accuracy with which the courses were united.*

Some of the blocks of the Parthenon are so closely fitted, that no separation is visible: and in some instances, where the adjoining fragments of two contiguous stones have been broken off, they adhere almost as firmly as though they had never been disjoined. This cohesion is only

* This close fitting of the contiguous blocks was termed *ἁρμονια*. *Pausan.* ii. 25; viii. 41; ix. 33, 39. From whence, perhaps, arose the fabulous creation of the walls of Thebes, by the power of music or harmony.

observable in the vertical joints, the separation between the horizontal beds of the blocks is far more conspicuous.

The want of cement was amply supplied by the liberal use of iron cramps:* these indeed occur so frequently that in a block of four feet in length three cramps are sometimes found, connecting it with the next adjoining. The cramps were of two kinds: one sort was used for uniting the blocks of the same course; and the other for connecting the superincumbent with the course below it. The first resembled the letter H protracted so as to be eleven, and sometimes fifteen inches in

* The ancients made use of both wood and metal for the cramps and ligatures of the stones. The mode of cramping with wood is termed by Suidas ἰμαντωσις. Cramps of metal were termed γόμφοι, or χαλκεόγομφοι, from their resembling two wedges united at the points. These are now commonly called *dovetail cramps*. In the Athenian inscription they are termed σφηκίσκοι.

No cement was used in building the long walls uniting Piræus to Athens. The blocks were fastened together by iron cramps, run in with lead. *Thucyd.* i. 93.

length: these united the blocks in contact both at the ends and at the sides. The others were plates of iron, five inches in depth, three in width, and three quarters of an inch in thickness. They were generally inserted half their depth in the blocks beneath the vertical joints of the next superior course; the other half remaining to be received into an incision made across the common joint of the two blocks meeting above it. Holes of the same form but of greater dimensions were sunk for the reception of the cramps first described, the space around being filled with melted lead. Lead was likewise used in fixing cramps of the second description in the lower courses, but no means appear to have been employed for its introduction at the angles of the two blocks whose vertical joint is immediately above them.

The five frusta, composing the shaft of each column, were held together by wooden pins of a cylindrical form. Square

sockets of the same material were first sunk in the axes of two adjoining blocks; the socket of the lower course received half the pin, and when the next superior frustum was placed, its socket covered the remaining half. Several of these have lately been found; the pins appear to have shrunk very considerably, their diameters being much less than the square of the socket; besides these there were usually two metal plates of the kind already mentioned, inserted in the manner before related. The columns, like those of the propylæa diminish from the bottom to the top, in a line which is slightly curved.

North of the Parthenon stand the ruins of the Erectheum, a double temple of the Ionic order of architecture.

If we could suppose the porticoes in the flanks of the building removed, the plan would be simply that of the kind of temple termed by Vitruvius, prostyle: that is with a portico in the principal front only,

and no peristyle. If to a temple of this description two porticoes be added at the western extremities of the flanks, a general idea of the plan of the building may be formed.

The two divisions of the building, although under one continued roof, were nevertheless sufficiently distinct, the level of one part being eight feet lower than that of the other: the different levels took place at the wall separating the two cellæ.* Each division had its particular approach, the higher by an hexastyle portico at the east end, and the lower by a tetrastyle portico attached to the north-west angle of the building. The floor of the portico at the other angle, where statues of women supply the place of columns, and which may therefore be termed, for distinction

* This kind of double temple was not uncommon in Greece. Pausanias mentions one at Mantinea, where the cella, like that of the Erectheum, was divided by a wall. viii. 9.

sake, stylagalmatic, was nearly level with that of the lower division of the building; whilst the ground without on the south and east was so much higher as to have been level with that in front of the east portico. Under these circumstances the statues were placed upon a continued pedestal elevated upon three steps so as to be more than eight feet above the ground.*

The lower division had no approach from the west, for at this end the columns were raised upon a podium, or low wall, and the intervals between them closed; excepting where three openings afforded light to the pronaos of the lower temple.

There is no difficulty in recognizing in this beautiful edifice the Erectheum of Pausanias, which he says was a double temple, having within it the salt-water spring. Although the building, when

* During the time I resided at Athens, Lord Elgin excavated this portico, and discovered several steps leading down to a door-way in the south wall of the Pandroseum.

spoken of collectively, was called the Erectheum, the two temples comprised within it were dedicated to Minerva-Polias, and the nymph Pandrosus.*

Pausanias gives no information respecting the origin of the present building, and none being furnished by earlier writers, the period of its commencement has been referred to a time subsequent to the burning of the temple of Minerva, which is recorded by Xenophon to have happened in the 93rd Olympiad.

A very valuable inscription, which will appear to relate to the temple now under consideration, was brought from the Acropolis of Athens, by Dr. Chandler, for the society of Dilettanti.† From this document it is evident that the building was nearly completed in the archonship of

* *Pausan.* Lib. i. 27.

† This interesting inscription, of which I purpose giving an interpretation, is inserted in Chandler's *Inscriptiones Antiquæ;* and, by way of distinction, is termed by him *Marmor Atheniense*

Diocles,* three years prior to the event related by Xenophon. In this there are many particulars related from which it can be only inferred, that the building under discussion was a recent structure, approaching towards completion by a gradual progress. The bases of the columns, the wall towards the west on which the columns of that front are elevated, the substructure of the portico towards the south, and other particulars in the lower part of the edifice, are described to be in an unfinished state; whence it is evident that the building was not then undergoing that kind of repair, which a conflagration would have rendered necessary, for in this case the unfinished work would have been wholly confined to the higher parts.

* It is probable that this building was begun immediately after the Propylæa were completed, five years before the death of Pericles: although the Peloponnesian war, which broke out soon afterwards, delayed its progress. The Propylæa were finished 432 years before Christ, and Diocles was archon 408 before the same epoch.

From the earliest period of history there appears to have been a temple of Erectheus upon the Athenian Acropolis. This building, although it is said by Herodotus to have been burned, probably existed until a few years prior to the period of which we are now speaking.* When Xerxes gained possession of the citadel of Athens he set fire to the temples, and the Erectheum was amongst the number of those which suffered on this occasion. It was not, however, totally destroyed, for

* Through the vague terms in which historians have described the destruction of buildings by fire, a general inference has been drawn, which some particular instances are far from establishing. It has been concluded that such buildings were wholly destroyed. The error of such a conclusion is strongly exemplified in the temples of Agrigentum, which to this day remain a proof of the inefficacy of fire to accomplish their overthrow. The Sicilian historian informs us that some were burned, and some wholly undermined: the distinction observed in the terms expressing the different kinds of violation inflicted upon them is deserving of remark, inasmuch as it implies that their fall could not be accomplished by means of fire. If after the lapse of two thousand years,

the second day after the execution of this act of impiety the Persian monarch commanded the Athenian refugees, who accompanied him in his invasion of Greece, to ascend the Acropolis, and perform sacrifices according to the custom of the Greeks. On repairing to this temple they were surprised at the miraculous growth of the sacred olive. From the construction of the passage in which this circumstance is related, it must necessarily be inferred, that the temple of Erectheus was in existence at the time when the Halicarnessian was reciting his history; and the circumstances under which the recital was made, as they would have led to

and after the desolation to which the city, in the absence of all means of defence, was subjected, their remains are so considerable and their condition still respectable, in what light are we to regard them towering above the expiring embers of their timbers, and other inflammable materials? It should seem, therefore, that by the expression of a temple being burned, the destruction of the roof, and such of the ornamental part of the interior as was constructed of wood, is alone to be under-stood

the detection of an unfounded assertion, leave no doubt of the accuracy of his statement.*

It is probable that the old temple of Erectheus, after the Persian invasion, was suffered for a time to decay, in conformity with the policy observed by the Athenians, who kept alive the animosity of their progeny against the Persians by permitting their sacred fanes to remain in the same state of profanation as they were left by their successful invaders.† The sacred olive and the holy spring, so highly revered by the Athenians, as proofs of the contention of immortals for the guardianship of

* Ἔστι ἐν τῇ ἀκροπόλι ταύτῃ Ἐρεχθῆος τοῦ γηγενέος λεγομένου εἶναι νηὸς, ἐν τῷ ἐλαίη τε καὶ θάλασσα ἔνι. viii. 55.

It must be remembered that Herodotus was addressing an Athenian audience. He read his history to the Athenians in the third year of the 83rd Olympiad.

† *Pausan.* Lib. x. 35. This author mentions a temple of Juno, in the road from Phalerum to Athens, which was without a roof, and without doors. Mardonius is said to have burned this temple. Here then is an instance of the injuries occasioned by fire.

the city, were objects in whose preservation they were highly interested. Since these were incapable of removal the Erectheum must of necessity have been rebuilt upon the ancient site. The great temple of their tutelary deity, on the contrary, was erected in a new situation; the ancient one, which it was intended to replace, remaining untouched until time finally obliterated every trace of its former existence.

The building erected to enshrine these precious objects, was called the Erectheum, and there was an altar at one of the entrances, upon which offerings were made to the hero from whom it was named;* but the two divisions of the building were appropriated, as has already been observed, to the worship of Minerva and Pandrosus.†

It has been thought that the temple to which the Athenian inscription relates,

* *Pausan.* Lib. i. 26.

† *Ib.* Lib. i. 27.

was burned three years after the survey was made. Xenophon, upon whose authority the supposition is grounded, does not describe the injury the building sustained: although, as little more than the wood-work was ever destroyed by accidents of this nature, it may be conjectured that no destruction of the masonry ensued. It is far from certain, that the temple alluded to by Xenophon, was the one in question; the probability is that he was speaking of the old Hecatompedon.*

The sacred olive appears to have been preserved in the Pandroseum; a passage in Apollodorus,† and another in Dionysius of Halicarnessus, alludes to its position there: the latter determines to which of

* Xenophon calls the temple which suffered on this occasion, ὁ πάλαιος νηὸς τῆς Ἀθηνας. i. 6. Strabo, speaking of the temple of Minerva-Polias, calls it ὁ ἀρχαῖος νεὼς ὁ τῆς Πολιάδος. Lib. viii.

† Μετὰ δὲ τοῦτον ἦκεν Ἀθηνᾶ· καὶ ποιησαμένη τῆς καταλήψεως Κέκροπα μάρτυρα ἐφύτευσαν ἐλαίαν, ἣ νῦν ἐν τῷ πανδροσίῳ δείκνυται. Lib. iii.

the two divinities either portion was appropriated. "A dog," he says, "having entered the temple of Minerva-Polias and *got down* to the Pandroseum, leaped upon the altar of Jupiter-Hircæus, under the olive tree, and lay down there."* By the use of the word δῦσα it is obvious there must have been a descent from the temple of Minerva-Polias to the Pandroseum, a circumstance which is illustrated by the different levels of the buildings. Hence the division entered through the hexastyle portico was the temple of Minerva-Polias, and that approached through the portico in the south side, the Pandroseum: the stylagalmatic portico being attached to the latter.

The last-mentioned portico is a singular production of architecture; although, if

* Κύων, εις τὸν τῆς Πολιάδος νεὼν εἰσελθοῦσα, καὶ δῦσα εις τὸν Πανδρόσιον, ἐπὶ τὸν βωμὸν ἀναβᾶσα τοῦ Ἑρκείου Διὸς, τὸν ὑπὸ τῇ ἐλαίᾳ, κατέκειτο. *In Dinarcho.*

Pausanias places the olive in the temple of Minerva-Polias.

we are to credit the assertion of Vitruvius, such buildings were not uncommon in Greece. He instances, as an example, a portico at Sparta, where the statues of men were substituted for columns. In this particular instance he seems to have formed a wrong conception of their position, which, according to Pausanias, was immediately above, or upon the columns, and not such as to supersede altogether the use of them.* There are the remains of a building at Thessalonica, now called the Incantada,† which the Persian portico probably resembled: like this, it appears to have been part of a portico, two stories in height, surrounding the Agora.

The origin of the introduction of statues instead of columns, is thus related by Vitruvius: "Carya, a city of Peloponnesus, sided with the Persians against the Grecian

* Εἰσὶ δὲ ἐπὶ τῶν κιόνων Πέρσαι λίθου λευκοῦ καὶ ἄλλοι, καὶ Μαρδόνιος ὁ Γωβρύου. *Paus.* iii. 11.

† *Stuart's Athens.* Vol. iii. c. 9.

states. When the country was freed from the invaders, the arms of the Greeks were turned against the Caryans. Upon the capture of the city, the males were put to the sword, and the women led away captives. The architects of the age, in order to perpetuate the ignominy of this people, introduced statues of their women, instead of columns, in the porticoes of their buildings: the ornaments and drapery were faithfully copied from the attire of the women, the mode of which they were never permitted to change."*

The proof of the defection of the Caryans rests upon no other authority than this assertion of Vitruvius; and in the absence of all concurring testimony by historical writers, it is impossible to attach any degree of credit to it.† In this instance had it been the intention to record such a fact,

* *Vitruv.* i. 1.

† Pausanias mentions two *villages* of this name, one in Laconia and the other in Arcadia. In the latter there

the attire of the statues, like that of the Persians, would have been such as to distinguish it from what was common to all Greece: otherwise all Greece would have shared in the obloquy the introduction of female statues is thought to have been designed to perpetuate. The ordinary dress of slaves, it is probable, would have been chosen for this purpose, to commemorate the nature of the punishment inflicted; but as the costume in which they are represented, is similar to that observed in various instances of early Grecian sculpture, the application to any particular nation or class of subjects wholly fails.*

was a temple of Diana-Caryatis. The Caryatides appear to have been the nymphs of Diana; they were seized by Aristomenes as they were celebrating a feast in honour of the Goddess, but were subsequently ransomed. *Pausan.* iv. 16.

* The reader is referred to Mr. Hope's elegant and interesting publication on the costume of the ancients. The style of the hair of the Caryatides, as they are termed, the most striking peculiarity of these statues, may be noticed in many of the sculptures representing divinities as well as mortals.

It is probable that they are representations of the virgins, who assisted at the Panathenæa and were called Canephoræ; two of whom are said by Pausanias to have had their habitation near the Pandroseum. In the Athenian inscription relating to this temple, they are termed Κοραὶ, and it is singular that they are still called by the modern Greeks by a word of similar import, Κοριζια.

It has been generally thought that the entire edifice constituted a triple temple, dedicated to Erectheus, Minerva-Polias, and the nymph Pandrosus. In conformity with this supposition, Stuart has appropriated to each a separate portion of the building. The part entered through the hexastyle portico he imagines to have been the temple of Erectheus; that approached through the tetrastyle porch he assigns to Minerva-Polias; and the portico where statues supply the use of columns, he calls the Pandroseum. Pau-

sanias, however, distinctly describes the Erectheum to be a *double* building;* a description which the plan completely illustrates. He goes on to state that the temple of Pandrosus was contiguous, or attached, to that of Minerva. The word ναὸς, by which the nature of both buildings is particularized, makes it evident that the portico called the Pandroseum by Stuart, could not have been contemplated in alluding to either.

The Erectheum has suffered more by wilful spoliation than any other building of the Acropolis:† the portion of this edifice dedicated to the protectress of the city has experienced in a greater degree the neglect which accompanied the expir-

* Lib. i. c. 26.

† The Turks are accused of mutilating, without distinction, the sculptures of the Acropolis. The comparative state of preservation these statues have retained, although open to public approach and within the reach of every hand, is a proof that so long as a building remains nearly intire, no disfigurement, on the part of the Turks, ensues.

ing influence of its tutelary deity. Five columns of its portico, and their epistylia, remain; but, mutilated and shaken, they will not long resist the attacks of time and wanton dismemberment. The wall towards the north is nearly level with the ground; that facing the south exists to a considerable height: the transverse walls have almost wholly disappeared.

The Pandroseum was in a state of better preservation, and had no modern collectors seconded the efforts of the unseen and slow destroyer, future ages might have admired in the remains of this monument, a striking example of the exquisite taste and the delicacy of execution, so peculiar to the Greeks.

There were originally six statues supporting the south portico of the Pandroseum, four in front, and one in each return; one of the latter was wanting when Stuart visited Athens. Its place had been ill supplied by a pile of modern masonry,

which disfigured the ancient building and afforded little aid in upholding it; another has been lately removed, and the unseemliness of the fabric considerably increased, by a substitute of similar rudeness and equal inefficiency. The statue last removed was taken from the front of the building, and consequently is one whose loss is more felt, and whose removal is the more to be lamented.*

The tetrastyle portico of this building is used by the Turks as a magazine for powder; to make it subservient to this purpose the intervals between the columns

* I am far from joining in the clamour which has been unjustly raised against Lord Elgin, by some recent travellers. As I resided at Athens whilst the collection, now in England, was removing, I can venture to say that the absence of what was actually taken down from the Parthenon will scarcely be felt. Had the Erectheum been suffered to remain untouched, his Lordship might have escaped all well-grounded censure. The advantages, however, that we may confidently expect to derive from the possession of the collection, are of too great a magnitude to permit us long to regret the loss the originals have sustained.

have been closed by a wall of rough stone. The unhallowed hand is thus withheld from fixing its rude grasp upon this part of the building; the circumstance, however, which preserves its sanctity, is no subject of congratulation to the lover of Grecian antiquities, since some sinister accident, similar to that which has already befallen the other buildings of the Acropolis, may level it with the ground in an instant.

The lacunaria of the two last-mentioned porticoes, are formed of marble, and remain entire; those of the south are mentioned in the inscription to which allusion has already been made; they are termed λιθοι οροφιχιοι or the ceiling stones.

The roof, formed in the same blocks, is in four pieces, which extend from the south wall of the main building, and comprise the cornice over the heads of the statues in front: the upper surface is made with a gentle inclination from the wall towards

the front: and the joints where the blocks meet are saddled, which clearly indicates the intention of leaving this part of the edifice without any superior roof.

The columns of this building were highly enriched; besides the usual concomitants of the capital, they had a sculptured necking, which is observed in no other known instance of the Ionic order. The volutes are beautiful in design, and most exquisitely wrought.

The capitals of the antæ have no ornament at all resembling the distinguishing feature of the capitals of the columns; every indication of the volute has been avoided. In the examples of the Doric order, already described, a distinction likewise prevails in the moldings severally forming the capitals of the columns and of the antæ; this, which to the eye accustomed to the resemblance prevailing between these members in Roman buildings, might appear to be a want of harmony in

the parts of the edifice, obtains in all buildings of pure Grecian origin of these two orders of architecture.

The same practice was most probably extended to the Corinthian, although as we have no Grecian buildings of that order in which both columns and antæ remain, we have no authority for speaking with decision upon the subject.* It is remarkable that Vitruvius neither alludes to the proportions or details of pilasters throughout the whole of his work.

A very singular circumstance occurs in the construction of this edifice; the zophorus, or frize, is faced with thin slabs of greyish lime-stone; the fastigium of the pediment belonging to the north portico of the Pandroseum, the only one remain-

* If we may be permitted to class the Clepsydra and its porticoes amongst buildings of the Corinthian order, we shall be furnished with an example of the truth of this supposition; although the building, strictly speaking, cannot be considered as a production of Grecian times.

ing, is formed of the same material. The frize is studded with iron cramps, the use of which seems obviously to have been to attach bronze sculpture to this ground. These circumstances would be in themselves sufficient, in the absence of all other proof, to identify the temple with the building which is the subject of the Athenian inscription; this most interesting document alludes to the use of Eleusinian stone, in the frizes of the building. A specimen of this stone which I procured from Athens, was analysed by Dr. Edward Clarke, the professor of mineralogy at Cambridge. He describes it to be "a blueish-grey compact limestone, of secondary formation, with a flat conchoïdal fracture, rather splintery, and hard enough to cut glass: of course susceptible of polish. It has a slate-like appearance, and exhibits a lively effervesence in diluted nitric acid. The temple of Apollo at Phigalia is built of similar stone. So are the Cathedral and walls of York."

In order to ascertain the propriety of calling this stone Eleusinian, I procured a fragment from the walls of the cella of the mystic temple of Ceres; which are of the same stone as the rock upon which they are built. The analysis of this stone is thus given by the learned professor: "The Eleusinian stone is also a limestone of a light grey colour; it effervesces briskly in acids. It is hard enough to cut glass, but it has no conchoïdal fracture. This sort of limestone is common in Greece. It is particularly found upon Parnassus."

I shall have occasion to allude to several peculiarities of this building in the subsequent translation of the Athenian inscription; for the present therefore, I shall quit the subject and proceed to notice the buildings of the city; no other object of ancient skill existing in the Acropolis, sufficiently interesting to demand attention.

ON THE

BUILDINGS OF THE CITY.

In a south-eastern direction from the Acropolis, at the distance of about five hundred yards from the foot of the rock, stand sixteen gigantic columns, of the Corinthian order of architecture. They are the remains of a temple which formerly boasted of an hundred and twenty; so disposed as to present a triple row of ten in each front, and a double row of twenty in the flanks. The length of the temple, measured upon the upper step, was three-hundred and fifty-four feet; its breadth, one-hundred and seventy-one. The co-

lumns of this stupendous edifice were six feet and a half in diameter, and more than sixty feet high. The entire building was constructed with the marble from the quarries of Pentelicus.

From the contemplation of a building of these extraordinary dimensions, and of a cost commensurate with its extent and the beauty of its execution, we are naturally led to an enquiry after the bold projector of a structure, worthy of the Athenian people in the most brilliant period of their history.

From amongst the most celebrated temples of antiquity Vitruvius has selected four examples, which he extols as surpassing all others in magnificence and extent: these were the temple of Diana at Ephesus, that of Apollo at Miletus, the mystic temple of Ceres at Eleusis, and the temple of Jupiter-Olympius at Athens.

Whether or not the ruins in question formed a part of the Athenian temple

which ancient writers have concurred in celebrating, may be thought to depend in great measure upon the magnitude of the building in its original state, compared to that of the others with which the Olympieum is conjointly mentioned by Vitruvius; and it is material to the identification of these ruins with the object of the eulogium of this author, to shew that, in point of extent it was not inferior to one, at least, of the four selected examples. That such is the fact is placed beyond the shadow of a doubt, by the result of a recent research; and although upon the authority of Pliny, we presume the Ephesian temple to have been considerably larger than that which is the subject of the present enquiry, exceeding it, according to his report, in length seventy feet, and in width fifty, we can assert from the undoubted testimony of competent witnesses that the other two were inferior in size to the temple of which these columns constituted a part.*

* The mission lately sent out by the Society of Dilet-

Hence it follows, that the building of which we are now speaking was entitled to be ranked amongst the sacred structures most celebrated for their magnificence and colossal proportions, and this alone, considering that one of them is stated to have adorned the Athenian capital, would have been proof sufficient that the ruins in question are the remains of the temple of Jupiter-Olympius. But Vitruvius by relating that the edifice to which he alludes was of the Corinthian order*—that it had ten columns in the fronts† and a double

tanti to explore Asia-Minor were enabled to obtain accurate admeasurements of both the temples in question. The mystic temple of Ceres was two-hundred and sixteen feet in length, and one-hundred and seventy-eight in width. The temple of Apollo at Miletus was nearly three-hundred and sixty-eight feet in length, but in width, upon which the proportionate scale depends, it was not quite one-hundred and sixty-five. In point of magnificence, the temple at Athens surpassed them both.

* In asty vero Jovem Olympium amplo modulorum comparatu, Corinthiis symmetriis et proportionibus architectandum. *Vitruv. in præf.* lib. vii.

† Vitruvius describing hypæthral temples, says that

row in the flanks establishes the point and places it beyond the doubt of the most inveterate scepticism.

The temple thus described by Vitruvius is said to be situated in *asty*—the city, so called in contradistinction to the Acropolis,

such buildings were constructed with *ten* columns in front: and in the same passage he is made, by his editors, contrary to all sense and consistency, to allude to a temple in illustration of this precept which had only *eight* columns in front. All agree that the obscurity of the passage, as it now stands, is occasioned by the introduction of the word *octastylos*; and that by omitting it altogether the difficulty would disappear. But as striking out a word of this length would be taking too unwarrantable a liberty with the text, they yield to the necessity of retaining it.

A simple correction of the text will not only make the two passages alluding to this temple (one in the first chapter of the third book and the other in the proëm to the seventh) concordant, but likewise restore the sense and consistency of the first. For "*Athenis octastylos (oct-astylosin) in templo Olympio.*" I propose reading "Athenis, in asty, Jovis templo Olympii."

It must be observed that on all other occasions where Vitruvius is speaking of Athens he subjoins either the words *in asty*, or *in arce*; for the purpose of distinguishing the division of the city to which he alludes. See a note on the subject of the appellation *asty* at the beginning of the translation of the Athenian inscription.

which was anciently termed πόλις, by the Athenians, and is always denominated by Vitruvius *arx*, or citadel.

In an early period of Grecian history, mention is made of a temple of Jupiter-Olympius at Athens. The foundation of this structure having outlived all record at the time Pausanias visited Greece, vulgar opinion regarded it as a production of the age of Deucalion. It is probable that Thucydides,* who mentions the existence of an ancient temple of Jupiter-Olympius, in the plain lying south of the Acropolis, alludes to the building whose early date is thus noticed by the Grecian traveller.

Scarcely any author of antiquity, who has had occasion to speak of Athens, fails to mention the efforts made to complete a temple dedicated to Jupiter-Olympius.† It appears to have been projected in the

* Lib. ii. 15.

† See the authorities, quoted by Meursius, relating to this temple. *Athenæ Atticæ*, i. 10.

first instance by Pisistratus, but remained unfinished until the time of Hadrian: by no one however is any allusion made to the advancement in any stage of its progress towards completion. Pisistratus, according to Vitruvius, seems to have prepared for its commencement, but the plan, such as we now discover it to have been, was not finally determined until the time of Antiochus, who engaged Cossutius to complete the design.* It was not however finished in the time of Augustus, for Suetonius, in his life of this Emperor, alludes to an engagement which the kings in alliance with Augustus contracted to complete the edifice.† The task of putting the finishing stroke to this stupendous under-

* Strabo, indeed says that Pisistratus left it half finished; Καὶ αὐτὸ τὸ Ὀλύμπιον ὅπερ ἡμιτελὲς κατέλιπε τελευτῶν ὁ ἀναθεὶς βασιλεύς. lib. ix.

† Reges amici atque socii, et singuli in suo quisque regno, Cæsaræas urbes condiderunt; et cuncti simul ædem Jovis Olympii Athenis, antiquitus incohatam perficere communi sumptu destinaverunt.

taking was reserved for Hadrian, who dedicated the temple and placed the statue of the deity.*

In what state of advancement the temple was found by Hadrian, it is impossible to ascertain ; but the progress of the building is so frequently alluded to by ancient writers in treating of the period between the foundation and its completion, that no extension of complimentary language could cause it to be regarded as a work of the Emperor : we consequently find it excluded from that division of the city which Hadrian contributed so largely to embellish. The substructure of the peribolus, which is in part remaining, proves that to have been the production of later times ; and if it has been originally surrounded within by a cloister, or portico, according to the mode which was almost universal, it would

* *Pausan.* i. 18. The dedication took place in the third year of 227th Olympiad.

of itself have been no contemptible undertaking.

There are some peculiarities in this building which plainly denote a departure from the principles of the Greek architects, and the adoption of a mode which was prevalent at Rome. The bases of the columns of the outer peristyle are less in depth than those of the inner colonnade, and instead of rising immediately from the unbroken line of the step, are elevated upon plinths. As this is an unequivocal proof of the Roman school of architecture, we may perhaps be warranted in drawing the line between the portion completed before Antiochus, and that subsequently finished in the intervening period between his reign and the dedication of the temple by Hadrian. There is nothing in the architecture of the building to render it improbable that the outer peristyle was completed by Roman architects; on the contrary the epistylia, divided into three

unequal fasciæ, denote a style of architecture not so early as the Greek, nor so late as the Roman in the time of Hadrian.*

There is a manifest obscurity in the passage of Pausanias relating to this building, which seems to be caused by some omission in the text. In descending from the temple of Lucina towards the lower division of the city, the traveller approaches the hieron,† or sacred inclosure, of Jupiter

* Pliny asserts that Sylla, upon the capture of Athens, transported to Rome the columns intended for this temple for the purpose of making use of them in a building he was constructing. xxxvi. 6.

† The hieron has been supposed to mean the peribolus, or what we should call the cloister, surrounding the ναος, or temple. This is the sense in which it is used by Herodotus. ἱρὸν δὲ τὸ ἐν Διδύμοισι, καὶ ὁ νηος κ. τ. λ. vi. 19. θεῶν ἱρα Ἑλληνικῶς κατασκευασμένα ἀγάλμασί τε καὶ βωμοῖσι καὶ νηΐοισι ξυλίνοισι. iv. 108. Ammonius quoted by Duker (*ad Thucyd.* iv. 90.) says ἱερὰ τοὺς περιβόλους τῶν ναῶν

With Pausanias, however, it sometimes has a more extensive signification, he uses the word to denote both the temple properly so called, and its peribolus, i. 20. ii. 2. ii. 7. ii. 13. x. 32.

Wherever we find it said that a temple has been

Olympius; in this stage of his progress he makes the following observation: Πρὶν δὲ ἐς τὸ ἱερὸν ἰέναι τοῦ Διὸς τοῦ Ὀλυμπίου, Ἁδριανὸς ὁ Ρωμαίων Βασιλεὺς τόν τε ναὸν ἀνέθηκε. κ. τ. λ. "Before arriving at the hieron of Jupiter-Olympius, Hadrian the Roman emperor dedicated the temple, &c." It would appear from this incomplete passage, as if some object intervened between the temple of Lucina and the hieron, or sacred inclosure, the description of which has been omitted; and it is not improbable that that object was the arch of Hadrian.

The circuit of the peribolus is said by Pausanias to have measured four stadia, or 2400 Greek feet. The extent of the south wall, measured without, was 688 feet; and of the east 463; hence the circuit of the walls would have measured 2302; and wanted 114 feet of four stadia.

ornamented with paintings, we may conclude that they were preserved under the shelter afforded by the porticoes of the peribolus.

The difference in a measure of this magnitude would have been overlooked by Pausanias, whom we may imagine to have used round numbers in speaking of a boundary.

The arch of Hadrian has already been noticed and the inscriptions it bears discussed. One of these we have shewn, places Hadrianopolis to the north of the building, on which it is inscribed. Let us follow the direction it points out, and seek amongst the habitations of modern Athens for the remains of those buildings of the Roman emperor which excited the admiration of the Grecian tourist. "Hadrian," says Pausanias; "erected other works for the Athenians, the temple of Juno and of Jupiter-Panhellenius, and a sacred enclosure common to all the Gods. The most remarkable things are one hundred and twenty columns of Phrygian marble.* The walls are

* A more beautiful material for building than the Pentelican marble can scarcely be conceived. With this

constructed after the manner of porticoes. The cellæ * there have a roof of alabaster gilt, and are every where ornamented with statues and paintings. A library lies over

almost upon the spot it seems incredible that Hadrian should have had recourse to the quarries of distant countries. The columns thus extolled by Pausanias were probably of Pentelican marble coloured to resemble the Phrygian and Libyan. This custom was prevalent amongst the Romans. Mr. Walpole observes of the opulent Romans that "Not content with inserting in the walls pieces of marble of the most beautiful kind, they also had them painted and varied with different colours. This custom commenced under Claudius; under Nero they began to cover the marble with gold. Thus the marble of Numidia was gilded; that of Phrygia was stained with purple, "*ut ovatus esset Numidicus, ut purpura distingueretur Synnadicus.*" Plin. lib. xxxv. 1.—The mode of staining marble was so perfect, that the dyers of Lacedemon and Tyre were envious of the purple lustre which the marbles exhibited." *Herculanensia*, p. 178. If any excavation should bring to light the columns of the portico surrounding the inclosure, and such a measure is said to be in contemplation, they will probably be found to be of indigenous marble.

* The οἰκήματα are the chapels or oratories of the peribolus,

"Οἴκημα denotare *partem totius ædificii, cubiculum, conclave*, ex re ipsa patet. *Facius ad Pausan.* iii. 16.

against the inclosure, and there are an hundred columns of Libyan marble."*

In the direction the inscription instructs us to look for the city of Hadrian, are the remains of several extensive buildings; the most considerable of these has been mistaken by Stuart and by Chandler for the Poikile-stoa of Pausanias. It was the peribolus of a sacred building. The walls next the street are adorned with Corinthian columns advanced before them: in the centre is a portico of four columns, through which the area within is approached. The line of the walls is interrupted by several projections forming cellæ or chapels, some circular and some rectangular. Around the walls within was a cloister or portico, formed by a continued row of columns twenty-three feet distant from them.

* *Pausan.* i. 18. The editors of Pausanias find some difficulty in rendering this passage. They do not seem to be aware that he is throughout describing the *hieron* or peribolus.

This building, whose walls are constructed like porticoes with its chapels, or οἰκήματα, was the *hieron* sacred to all the Gods built by Hadrian; for besides the correspondence of the ruin with the description of Pausanias, the details of the design as well as the execution prove it to have been contemporary with the arch of the Roman emperor. Both are Corinthian buildings—the columns in both are raised upon pedestals and but little detached from the walls—the entablatures, instead of being continued in an uninterrupted line, are broken around the columns of both buildings—the lower fascia of the epistylium is wanting in both, and the abacus of the capitals has its concave sides produced so as to meet in acute angles.

Almost the whole of the west and the greater part of the north wall are remaining, and would enable us, if the interior of the building had been uniform, and no one who attentively considers the plan will see

reason to doubt that it was so, to ascertain the extent of the peribolus. There are considerable remains of a wall on the east, which Stuart conjectured to have been one of the boundaries, but there are indications of another lying about fifty feet to the west of this which, as I imagine, mark the extent in that direction. The wall beyond seems to have belonged to a kind of terrace before the eastern front of the peribolus. Whether this were so or not is of no avail against dispelling an idea which some, who have not properly appreciated the testimony of Wheler and Le Roy, have entertained as to the propriety of considering these ruins to be the remains of the peribolus of the Olympieum. If we were even to allow them to have extended to the easternmost of these walls, the whole circuit of the peribolus would not have exceeded 1250 English feet, or little more than half that which Pausanias assigns to the sacred boundary of the Olympieum.

The remains of the buildings within the peribolus are inconsiderable; they constitute part of a Greek church. There appears to have been formerly a double row of Ionic columns within the body of the building, the remains, probably, of the porticoes within Hadrian's temple of Jupiter-Panhellenius. Three of the columns and a pilaster retain their original situations, but they have been subsequently surmounted by rude capitals of various forms.

The adjoining ruins, lying west of the Pantheon are thought by Stuart and Chandler to be the remains of the Gymnasium of Ptolemy the grandson of Lagus, which is said by Pausanias * to have been situated near the agora. Within these ruins an inscription was found recording the dedication of a statue to Ptolemy the son of Juba.†

* Lib. i. 17.

† *Antiq. of Athens*, vol. iii. c. 1.

The Propylæa * of the agora stand in a line with the western front of the Pantheon about eighty yards distant from its southern extremity. The front of this portico resembles, in the mode of its construction, that of the Propylæa of the Acropolis; excepting that this has six columns in the portico whilst the former has but four; and there is but one door-way within the vestibule.

The appropriation of this portico has never been questioned but by Wheler and his copyist Le Roy. The former, ignorant of architecture, was not aware that the stone on which is inscribed the edict of Hadrian regulating the sale of oil, formed part of the original structure. The latter in addition to his professional incapacity,

* I venture to call this portico the *Propylæa* of the agora; a designation peculiarly applicable to the kind of building. It is to the agora what the Propylæa were to the Acropolis. Pausanias calls a similar kind of structure at one of the entrances into the agora at Corinth by this appellation. Ἐκ δὲ τῆς ἀγορᾶς ἐξιόντων, τὴν ἐπὶ Λέχαιον, προπύλαιά ἐστι. ii. 3.

added a total want of the powers of investigation. This deficiency led him to disregard the first line of the inscription upon the epistylium of the building, recording its dedication to Minerva the Patroness, and to assert that it was the front of a temple consecrated to Augustus.

The portico consists of four Doric columns advanced twenty-seven feet before the wall of the agora, forming with the flank walls a vestibule in front of the gateway. The central opening between the columns, like that of the Propylæa of the Acropolis, was enlarged beyond the usual interval in order to admit of free ingress. The columns are four feet four inches in diameter, and somewhat more than six diameters in height. The acroterium over the apex of the pediment is still remaining and bears an inscription implying that it formerly supported a statue or some trophy decreed by the Athenians to Lucius Cæsar the adopted son of Augustus.

From the unusual size of the acroterium, Stuart inferred that it bore an equestrian statue, a surmise admitting of great doubt; since it appears that wherever the ornamental decorations of the acroteria have been discovered, they are invariably of diminutive proportions. If we suppose the trophy to have been a victory personified under the figure of a winged genius drawn in a triumphal car, it will be more consistent with the practice both of the Romans and the Greeks.*

* Ornaments of a similar kind seem to have been placed over the Propylæa of the agora at Corinth. Καὶ ἐπ' αὐτῶν ἄγαλματα ἐπίχρυσα. Pausan. ii. 3. one perhaps over the pediment of each front.

The victory upon the summit of the temple of Jupiter at Olympia might be personified in a similar manner. Ib. v. 10.

The triumphal arch erected in honour of Trajan at Ancona was surmounted by a trophy of this description, "In ejus medio noscitur arcus ejus sublimis, quadrigis et trophæis in fastigio onustus." *Cyprianus Eichovius* quoted by Bergier.

The triumphal arch dedicated to Augustus upon the bridge over the Tiber was crowned by a bronze quadriga carrying a statue.

The inscription upon the epistylium proves the portico to have been coëval with Augustus, and to have been erected out of the donations bestowed upon the Athenians by the son of Caius Julius Cæsar.

The extent of the agora eastward cannot be ascertained; although it is probable that a street only intervened between it and the water-dial, or Clepsydra, erected by Andronicus-Cyrrhestes. This monument is placed behind the agora near where the other entrance may be supposed to have been situated.

The western boundary of the agora ranged with the remaining front of the Pantheon, and if the line of the wall, which I conjecture to have been that of a terrace before the eastern front of this building, be carried on, it will leave a space of about fifty feet for the width of a street between the agora and the water-dial.

The Clepsydra, which lies to the east of the Agora, corresponds so correctly with

the account given by Vitruvius of the tower of the winds, that no doubt can exist as to its identity with the subject of his description. He describes it to be an octagon tower, built of marble, having in each front a personification of one of the winds sculptured, facing the quarter from which it blew. The building was surmounted with a pointed roof, for such I understand to have been meant by the term *meta*, and crowned with the bronze figure of a triton; which revolved round an axis, and pointed with a wand to that front of the building on which the wind then prevailing was represented. We have no certain data whereon to form an opinion as to the age of this building; but its porticoes are not of a very ancient date. Corinthian capitals, such as we there find them, indicate a Roman rather than a Grecian origin, and resemble very nearly one found in the island of Milo, amongst other fragments of a building,

decidedly of Roman origin. The inclination of the pediments over the door-ways, and the repetition of the denticulus in its cornice, are circumstances strongly corroborative of this opinion. The details of the interior, although they are few in number, lead to the same conclusion.

Varro is the oldest writer who has described this building, which he, as well as Vitruvius, calls an horologium. The earliest buildings erected for the purpose of measuring time were dials which shew the hour when the sun appeared; but in winter, when the sun was sometimes obscured, the lapse of time could no longer be indicated by such expedients, and the passing hours were marked by means of a machine, worked by a constant and equable flow of water. These, as they were chiefly useful in that season when clouds darkened the face of the sky, were termed winter-dials, and sometimes Clepsydræ. A spring which arose near the grotto of Pan at

Athens; was called Clepsydra from the circumstance, as Stuart conjectures, of its supplying the reservoir connected with the building we are describing.

There were two entrances to the tower, one in the north-west, and the other in the north-east front: a circular turret, more than half the height of the building, was constructed against the south side. This appears to have inclosed the *castellum*, or reservoir.

Two springs of brackish water are said by Pausanias to have had their sources in the rock of the Acropolis; one towards the north, near the grotto of Pan, and the other, near the temple of Æsculapius, in the south side of the slope, in the road from the Theatre of Bacchus to the Propylæa.* Both these had probably a common source, and this might have been the salt fountain or spring in the Erectheum. The former still flows, and, after being

* *Pausan.* i. 21.

joined by a tributary spring in its neighbourhood, is conveyed by means of pipes to the principal mosque of the present city, passing within a few yards of the Tower of the Winds.

Stuart indeed found the remains of the aqueduct which supplied the Clepsydra, although he was not aware of the purposes for which they were originally intended. This is the more extraordinary inasmuch as he describes the ruins to face the south-east, and to lie due south with regard to the Clepsydra; consequently in a line which if prolonged would pass through the circular projection containing the reservoir. In this situation he saw three arches, part of an extensive range, built into the wall of a modern house, the destination of which he is at a loss even to conjecture.*

The choragic monument of Lysicrates, of which the description has already been given, stands at the foot of the Acropolis,

* *Antiq. of Athens*, vol iii. c. 12.

near the south-east angle. It was erected in the archonship of Evanetus 330 years before our æra.

Midway between this building and the arch of Hadrian three Ionic columns of greyish marble, supporting their entablature, may still be seen. They appear to have formed part of the peribolus of a building no longer extant. They have been thought to be the remains of the Gymnasium of Hadrian.

Amongst the ruins of buildings of later times the odeum of Herodes-Atticus is one of the most considerable: it has been frequently mistaken for the theatre of Bacchus, on the south side of the Acropolis, mentioned by Pausanias. The site of the latter is however still very perceptible, and its situation conformable with that assigned to it by the Grecian writer, who marks the spot by informing us that a grotto hewn in the rock and adorned with tripods stood at its vertex.

Above an excavation in the side of the rock, which still retains the form of the cavea of an ancient theatre, there is a choragic monument, which is now converted into a Greek chapel, and dedicated to our Lady of the Grotto, in allusion to its natural formation.

The theatre therefore whose site is still perceptible was that dedicated to Bacchus, and the same to which Vitruvius alludes as an instance of ancient theatres, having porticoes behind the scene.* With this example he conjointly mentions the theatre at Pompeia, whose porticoes are still remaining, and seem to illustrate the author, by exhibiting the mode in which they were made to conduce to the magnificence and convenience of the theatre. There

* The porticoes behind the scene were those of the ancient peribolus of Bacchus, described by Pausanias, within the area of which were two temples. Τοῦ Διονύσου δέ ἐστι πρὸς τῷ θεάτρῳ τὸ ἀρχαιότατον ἱερόν· δύο δέ εἰσιν ἐντὸς τοῦ περιβόλου ναοί. i. 20.

was a further resemblance between these ancient examples, for in both there was an odeum immediately adjoining.

Pausanias speaks of no other theatre at Athens, excepting the Odeum, near the fountain Enneacrunos; but he alludes to one begun by Herodes, whilst he was yet engaged in his tour through Greece. He extols its magnitude, and the costliness of its execution. Chandler, who with great propriety places the site of the theatre of Bacchus immediately below the choragic grotto, commits an error by identifying the Odeum of Herodes with that mentioned by Vitruvius; he imagines the former to be a restoration of the earlier building which was burned by Sylla,* and afterwards repaired by Ariobarzanes: but in this he loses sight of his author, who speaks of the facility afforded by the proximity of the Odeum, to such of the audience who quitting the theatre on the left hand

* *Pausan.* loc. cit. *Vitruvius*, Lib. v. c. 9.

sought shelter from a sudden shower. The Odeum of Herodes is nearly three-hundred yards distant from the site of the theatre of Bacchus, and consequently ill-calculated for the immediate shelter which the porticoes behind the scene, and the Odeum are said to have afforded.

The magnificent theatre of Herodes was constructed upon the plan generally prevailing in Greece, The auditory was scooped in the declivity, and the seats formed in the rock. The cavea, is the greater segment of a circle, whose radius is one-hundred and twenty-four feet; the depth of the sagitta being ten feet more than the radius.*

The front of the scene recedes twenty-five feet from the chord line, so that if the

* A plan of this theatre is given in the *Civil Architecture of Vitruvius*, section iii. plate 7. In the explanation of this and the plates preceding it, the reader will find some observations on the theatres of the Greeks and Romans.

continued circle of the orchestra had touched the scene, in conformity with the principle laid down by Vitruvius, for placing the latter, its diameter would have been seventy feet. The extent of the scene, exclusive of the two returns, is one-hundred and seventeen feet.

There appears to have been only two ranges of seats; the præcinction, or passage separating them, may be still distinguished. The only approaches to the theatre were at the horns of the auditory, where the staircases communicating with the præcinctions are remaining.

To return to the choragic monument at the vertex of the theatre of Bacchus. This, as Pausanias observes, was originally a cavern or grotto, but subsequently an architectural skreen was built in front of it, on the occasion of a victory obtained by Thrasyllus of Deceleia in a contention for a musical prize. The inscription upon the architrave records the name of Neæchmus,

who was archon at the time, and thus proves it to have been erected three-hundred and twenty-eight years before Christ. Instead of a pediment, the common termination of an architectural front, it was surmounted by a sitting figure of the female Bacchus.* On each side of the statue was a pedestal with inscriptions recording similar victories; one obtained in the same archonship, and another in that of Pytharatus, fifty-seven years after the dedication of the building. It is probable that the tripods gained in these contests were placed on the two corresponding

* A learned and accomplished traveller calls this figure the Indian Bacchus, under the impression that he could discern a part of the beard lying upon the bosom, the head having perished Stuart imagined it to have been a statue of Niobe. Dr. Clarke is mistaken when he asserts that the cavern was not necessarily associated with the architectural front before it, and that when this was added, it closed the mouth of the grotto. He does not seem to be aware that the masonry between the three pilasters of the front is a rude and recent work, inserted for the purpose of inclosing the modern chapel.

pedestals, although Pausanias speaks of only one.*

The grotto is nearly thirty feet in depth, and nineteen in width, the rock all around the mouth has been smoothed away, and the architectural front placed in advance four feet before it.

Pausanias passes over the Pnyx in silence, although to this day there are considerable vestiges of that place of public assembly. Modern writers who have described Athens, are not however agreed in the propriety of bestowing this appellation upon the circular area, lying on the eastern slope of mount Lycabettus; and there are circumstances connected with the form of these remains, which appear to exclude them from the right to be so denominated.. Stuart, amongst others, objects to it, because, as he justly observes, there is a difficulty in reconciling the mode of its construction with an observation

* Τρίπους δὲ ἔπεστι καὶ τούτῳ. i. 21.

made upon the Pnyx by Plutarch in his life of Themistocles: he therein informs us that according to the original design of the building, the pulpitum commanded a view of the Piræus; and that its position was subsequently changed by the Pisistridæ, under an impression that the orators, with the country in view, would forego the discussion of topics suggested by the desire of maritime superiority; which they considered as subversive of aristocracy. It is not easy to imagine how this change of position could be effected in a building purposely constructed for public meetings. An assembly of the people which was to be addressed from the pulpitum, would be most advantageously placed for hearing in a building similar in form to the theatre; and that this mode of construction was well calculated for the purpose is proved by the fact that the business of the Pnyx was subsequently transacted in the theatre of Bacchus. Such is the form of

the building of whose vestiges we are speaking: it is so constructed that a speaker addressing the people from the tribunal, occupied a station similar to that of an actor reciting upon the proscenium of a theatre. Plutarch, if his observations be entitled to any credit, must have alluded to an earlier building in a different situation, rather than to any interchange of the stations respectively appropriated to the orators and the people. But the wall supporting the circular parapet around the area occupied by the people is of ancient masonry, and denotes an early period of construction.

Of the temple of Theseus Stuart observes, "The travellers who have visited the city of Athens, and the authors who have described its antiquities, all agree that this Doric temple, one of the noblest remains of ancient magnificence, and at present the most entire, was built in honor of Theseus. This opinion is abundantly

justified by the sculptures in some of the metopes, for, mutilated as they are, it is evident that several of the exploits of that hero are there represented."*

However little we may be disposed to dissent from the conclusion at which he arrives, his reasoning is inadmissible, and the inference he deduces from the subjects represented in the metopæ, which are rather the labours of Hercules than of Theseus, is open to objections. The metopæ thus ornamented are eighteen in number, ten in the entablature of the principal front, and four in each return; of these, all in the front, where the subjects represented are still sufficiently perfect to be decyphered, relate to the prodigies performed by Hercules; and two of the remaining eight are obviously representations of the exploits of this hero: and although, perhaps, Hercules and Theseus may in fact be considered to have been

* *Antiq. of Athens*, vol. iii. c. 1.

one and the same individual, the mythology of the later Greeks regarded them as two distinct personages.

There is a singular coincidence in the selection of the labours of Hercules, represented in this building, and that which Praxiteles is said to have adopted for the subject of his sculptures, in the pediment of the Heracleum at Thebes.* In neither instance does it appear that his adventure with the Stymphalian harpies, nor the purification of the Augean stables were represented; but, instead of them, the circumstances connected with the contests between Hercules and Antæus were introduced. We learn from Pausanias that the labours of Hercules were chosen for the subjects of sculpture over the pronaos and posticum of the temple of Jupiter at Olympia.†

* *Pausan.* ix 11.

† *Ibid.* v. 10. The sculptures were introduced over the two entrances into the temple and the opisthodomus; that is to say, in the metopæ of the pronaos and posticum. The temple was hexastyle, and consequently the

Instead of metopæ and triglyphs the frizes within the porticoes of the Theseum have an unbroken length of sculptures in relief, in the same manner as in the Parthenon.* The battle of the Centaurs and the Lapithæ is represented on the frize of the posticum. This subject appears to have been a favourite with the Grecian sculptors, and was introduced in temples dedicated to their different divinities. It adorns the metopæ of the Parthenon, and the interior frize of the temple of Apollo at Phygalia; and Pausanias informs us that it was represented in one of the pediments of the Olympian temple.

A battle is sculptured on the frize of

number of the metopæ in the situations described would have been twelve. Pausanias mentions the subjects of eleven, but one is obviously omitted, for the pronaos must have had six as well as the posticum. This is the only temple of which Pausanias gives any admeasurements, or architectural details.

* In some temples triglyphs were introduced over the columns of the pronaos and posticum. This occurs at Pæstum and Agrigentum.

the pronaos; it is distinguished by the presence of six deities, three espousing either side. The combatants are variously employed, and in one groupe, themissiles used by the adverse parties are masses of rock. Stuart conjectures that the subject intended to be represented was the battle of Marathon, but there is nothing in the incidents related to justify the opinion. If the same subject were represented with similar features both in sculpture and painting, we should search in vain for a resemblance in the picture before us with the battle of Marathon, as it was painted upon one of the walls of the Poikile-stoa.*

In this division of the city we know the sacred inclosure of Theseus to have been situated. Pausanias, who affords us this information, is silent with regard to the temple within it. Such omission is not uncommon with this author. In speaking of Rhamnus he alludes to the hieron, but

* *Pausan.* i, 15.

says nothing of the two temples it inclosed. All traces of the peribolus have disappeared, but it was evidently formed upon an artificial level; although, through the want of support, the ground has subsequently given way on the north, where it was raised to obviate the inconvenience of the natural slope. On this side part of the substructure of the temple has been left exposed by the soil receding.

This is one of the temples of Greece according with the proportions laid down by Vitruvius for length and width: it has six columns in each front, and thirteen in each flank, reckoning those at the angles. They are raised upon a basement formed by two steps only: the area measured upon the upper is one-hundred and four feet three inches in length, and forty-five feet three inches in width.

On entering the portico at the east end the columns of the pronaos present themselves, at the distance of sixteen feet from

those of the front, ranging in a line with the columns in the flanks which stand second in order from those at the angles of the building. The pronaos, of equal depth, separates the portico from the cella.

The cella is thirty-nine feet nine inches in length, and nearly twenty feet five inches in width ;* beyond it is the posticum, twelve feet six inches in depth; the remaining space, a little short of fourteen feet, is occupied by the western portico. The columns are three feet four inches in diameter, and eighteen feet nine inches in height, including the capital.

The temple has been converted into a Greek church, and for the greater convenience of the service, the transverse wall separating the cella from the pronaos

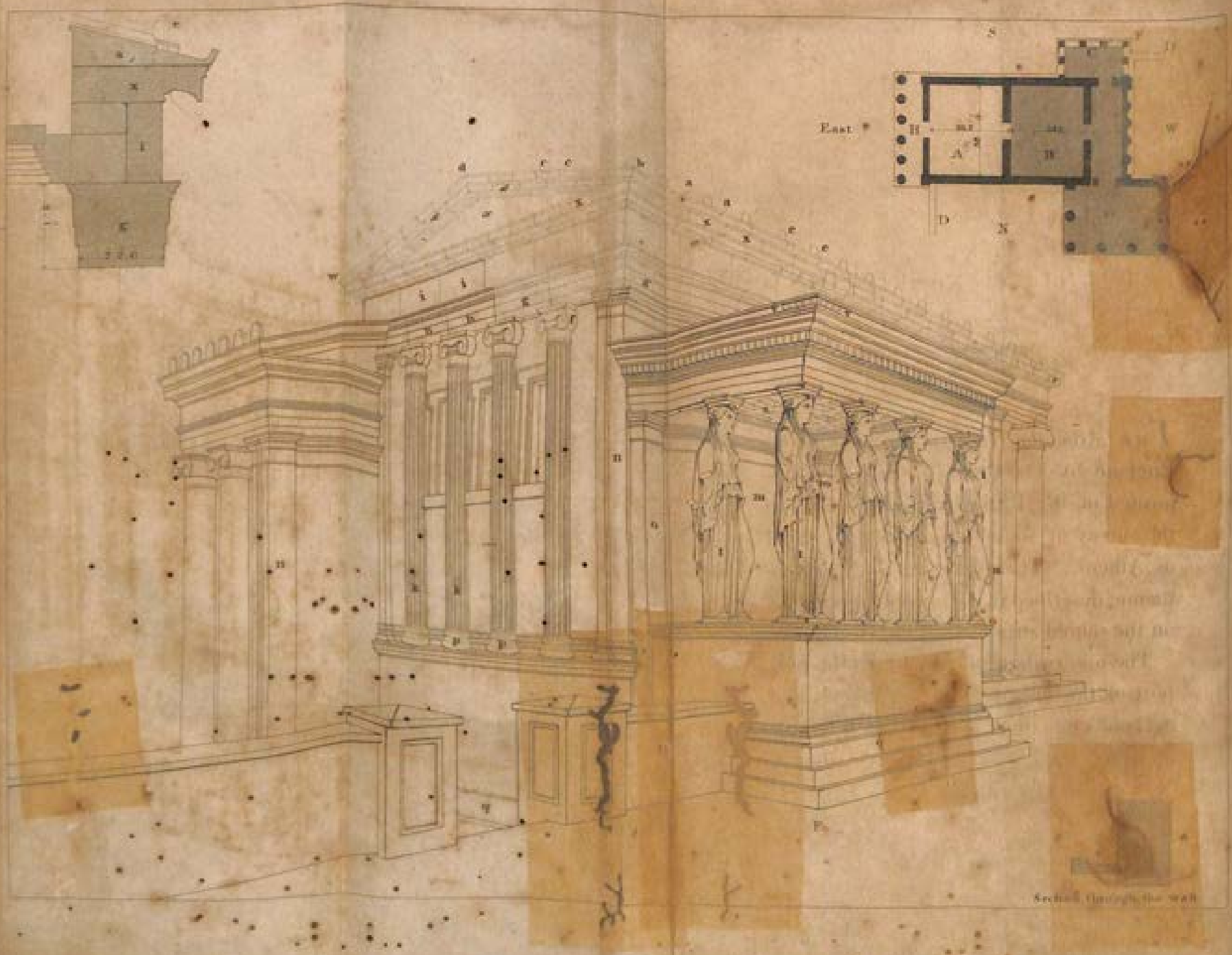
* I have elsewhere observed that in hexastyle temples the width of the cella was generally half the extent measured between the axes of the columns at the angles of the front. Half the distance in the present instance would be rather more than twenty feet eight inches.—*Antiq. of Magna Græc.* Introd. p. xiv.

has been destroyed, and the columns removed. The cella thus elongated has been yet further extended by means of a bow made to project into the eastern portico. The western door-way has been walled up, and the present approach is by a small door made in the southern wall of the cella.

The temple is, in other respects, in a high state of preservation; the roof alone is wanting. Some of the columns of the south front appear to have suffered from the shock of an earthquake; the frusta composing the shafts are in some instances dislocated, but the cause, whatever it may have been, has not otherwise affected the building in any material degree.

Without the city walls, the traces of the Stadium of Herodes-Atticus are still visible. The marble of Pentelicus, which was so profusely expended in its decoration, has wholly disappeared, and nothing is left but the rude masonry which the inequali-

ties of the rocky dell, whose hollow it occupied, rendered necessary. Thu stript of its decorations, it has the appear ance of having relapsed into the state in which Herodes found the stadium pre pared by Lycurgus for the Athenians: for this seems to have been merely the bed of a torrent, levelled in the centre, with the sides made uniformly sloping.


East
A
B
D
X
Section through the wall

ON THE

ATHENIAN INSCRIPTION.

The Athenian Inscription brought to England by Dr. Chandler, and now deposited in the British Museum, relates to the survey of some temple in the citadel of Athens. That building is the Erectheum, described in the preceding remarks on the sacred structures of the Acropolis.

The observation of Stuart * on the purport of the inscription is erroneous, and his conjecture that it related to a temple of earlier date than that now existing is

* *Antiq. of Athens*, vol. ii.

untenable. There are too many peculiarities of this building noticed in the inscription to leave any doubt of the edifice, which in the archonship of Diocles,* in the third year of the 92nd Olympiad, wanted little to be completed.

The temple indeed is mentioned by no particular designation, it is only said to be in the city, the ancient name for the Acropolis,† and to be that in which the old statue was kept. This object of Athenian worship is alluded to by Pausanias in his description of the relics preserved in the temple of Minerva-Polias. The statue was carved in wood of the olive, and was probably amongst those described by the Grecian traveller, as black from the effects of the conflagration with which the temples of the Acropolis were visited by Xerxes, after obtaining possession of Athens.

The survey begins at the angle of the

* B. C. 408.

† *Pausan.* i. 26.

building next the Cecropium. It is manifest that this monument was situated to the south of the temple; for in the 56th line it is said that, "the wall facing the south wind was unpolished, excepting part within the portico facing the Cecropium." This point established, we know where to look for the unfinished parts with the enumeration of which the survey begins.

As it is my intention on a future occasion to make public some remarks on the paleography of this celebrated specimen of early writing, accompanied by a fac-simile of the inscription, and some notices respecting the restoration of the passages which Chandler has either left unattempted or failed in the endeavour to recover, I shall proceed without further observation, to give the inscription with a more modern orthography and in the common character.*

* I must not omit mentioning that I owe to the erudition of Mr. Elmsley, some words of the corrected

inscription, together with the 42nd line of the first column.

Visconti, in his memoirs on the Elgin marbles, has explained a passage of the inscription left uninterpreted by Chandler; and he further discovered that the numeral letters prefixed to many of the lines, referred to the number of pieces whose state of forwardness is described. My translation, and the view hereto annexed, were, however, long previously in the hands of several friends.

In two or three places there are errors in the orthography which I have suffered to remain without correction. There are four instances in which the aspirate has been omitted in the original: it is supplied in the transcript. Some of the numeral letters were too indistinct to be decyphered.

Επισταται του νεω του εν πολει εν ω το αρχαιον αγαλμα βροσυν . . . ες
Κεφισιευς Χαριαδης Λγρυληθεν Διοδης Κεφισιευς αρχιτεκτων
Φιλοκληϛ Αχαρνευς γραμματευς Ετεαρχος Κυδαθηναιευς
ταδε ανεγραψαν ἀφ εργα του νεω ως κατελαβον εχοντα κατα το ψη
φισμα του δημου ὁ Επιγενης ειπεν εξεργασμενα και ημιεργα επι Διο
κλεος αρχοντος Κεκροπιδος πρυτανευουσης ὡρωτης επι της βουλης
ϛ Νικοφανης Μαραθωνιος ωρωτος εγγραμματευσεν

Του νεω ταδε κατελαβομεν ημιεργα
Επι τη γωνια τη προς του Κεκροπιου
Πλινθους αθετους μηκος τετρα
ΙΙΙΙ ποδας πλατος διποδους παχος
τριημιποδιους
Μασχαλιαιαν μηκος τετραποδα
Ι πλατος τριποδα παχος τριων
ημιποδιων
Επικρανιτιδας μηκος τετραπο
ΙΙ δας πλατος τριποδας παχος
τριων ημιποδιων
Γωνιαιαν μηκος επταποδα
πλατος τετραποδα παχος
τριων ημιποδιων
Γογγυλους λιθους αθετους Αντιμο
ρος ταις επικρανιτισιν μηκος
δεκαπους υψος τριων
ημιποδιων
Αντιμορω τοις επιστυλιοις
ΙΙ μηκος τετραποδε πλατος πεν
τε παλαστων
Κιονοκρανον αθετον
Ι μετωπον το εσομενον
πλατος τριων ημιποδιων παχος
τριων ημιποδιων

τουτων εκαστου ουκ εξεργα
σται ὁ αρμος ὁ ετερος ουδε
οι οπισθεν αρμοι
Μηκος εκποδες πλατος διπο
ΔΙΙ δες παχος ποδιαιοι
τουτων εκαστου ουκ εξεργα
σται ὁ αρμος ὁ ετερος ουδε
οι οπισθεν αρμοι
Τετραποδες μηκος πλατος διπο
Π δες παχος ποδιαιοι
τουτων εκαστου ουκ εξεργα
σται ὁ αρμος ὁ ετερος ουδε
οι οπισθεν αρμοι
Πεντεπους μηκος πλατος διπους
Ι παχος ποδιαιος
τουτου αργος ὁ αρμος ὁ ετε
ρος και οι οπισθεν αρμοι
Γεισα μηκος τετραποδα πλατος
τριποδα παχος πεντεπαλαστα
ΠΙΙ Γεισα εκπεποιημενα ανευ κατα
τομης
Π Ετερων μεγεθος το αυτον
κυματιου και αστραγαλου εκατερου
ατμητοι ησαν τετταρες ποδες
εκαστου

Επιστυλια αθετα μηκος οκτω
Π ποδα πλατος δυοιν ποδοιν
και παλαστης παχος διποδα
Επιστυλια ανω οντα εδει
επεργασασθαι μηκος οκτωπο
III δα πλατος δυοιν ποδοιν και πα
λαστης παχος διποδα
Των δε λοιπου εργου απαντος
εγ κυκλω αρχει ὁ Ελευσινιαχος
λιθος προς ᾧ τα ζωα και ετεθη
επι των επιστατων τουτων
των κιονων των επι του τοιχου
του προς του Παυδροσειου
IIII Κειμενων κιονων
ατμητα εκ του εντος ανθε
μιου εκαστου του κιονος τρια
ημιποδια
Επιστυλιου οκτωποδος
επι του τοιχου τὺυ πρ[illegible]νοτον
κυματιον εις το εσω εδει
επιθειναι
Ταδε ακαταξεστα και
αραβδωτα
Τον τοιχον τον προς νοτου
[illegible]νεμιου ακαταξεστον
[illegible]λην του εν τη προστασει
[illegible]η προς τῳ Κεκροπιῳ
[illegible]ις ορθοστατας ακατα
[illegible]ους εκ του εξωθεν εγ κυκλῳ
[illegible]λην των εν τη προστα
[illegible] τη προς τῳ Κεκροπιῳ
Τας δ̓ πειρας απασας
αρραβδωτους τα ανωθεν
Τους κιονας αραβδωτους [illegible]

II Ετεροιν
ατμητοι ησαν του κυματιου τεταρ[illegible]
ποδες του δε αστραγαλου οκτω [illegible]
I Ετερου
του κυματιου τρια ημιποδια ατμητα
αστραγαλου τετταρες πο[illegible]ς
I Ετερον
την μεν λειαν εργασιαν εργαστο
III του δε κυματιου αργοι ησαν εξ
και ημιποδιον αστραγαλου αργοι
ποδες οκτω
Ετερων
κυματιου εξ ποδες αργοι
αστραγαλου οκτω ποδες
I Ετερον
ημιεργον της λειας εργασιας
Των απο της στοας μηκος τετραπο
III δα πλατος τριποδα παχος πεντε
παλαστα λεια εκπεποιημενα
ανευ κατατομης
Γωνιαια επι την ποστασιν την
προς εω μηκος εκποδε πλατος
II τεταρτου ημιποδιου παχος
πεντεπαλαστα
τουτων του ετερου ἡ λεια μεν εργα
σιας ενεργαστο το δε κυματιον
αργον ολον και ὁ αστραγαλος
του δι ετερου κυματιου τρεις
ποδες και ημιποδιον του δε αστρα
γαλου αργοι ποδες πεντε
Επι τον τοιχον τον προς του Παυδρο[illegible]
μηκος επταποδων και ημιποδιου
πλατος τριων ποδων και ημιποδιου
ημιεργον Της λειας εργασιας

πλην των επι του τοιχου Την κρηπιδα εγ
κυκλω απασαν ακαταξεστον
Του τοιχου του εκτος ακαταξεστα
Του γαυλου λιθου τετραποδιας ΠΗΙ
του εν τω προστομια ...
τετραποδιας Δ.
της πυρασ ιαδος ...
τετραποδιας ..
του προς του γαλματος
τετραποδιας ...
εν τη προστασει τη προς
του θυρωματος
Τον βωμον του θυηχου
αθετον
Της εποροφιας σφηκισκους
και ιμαντας αθετους
επι τη προστασει τη προς τω
Κεκροπιω Εδει
τους λιθους τους οροφιαιους τους
επι των κορων επεργασα
III σθαι ανωθεν μηκος τριων
και δεκα ποδων πλατος πεντε
ποδων
Τας καλχας τας επι τοις εσι
στυλιοις επεργασασθαι εδει λ ...
Λιθινα παντελως εξεργασμενα
ά χαμαι
Πλινθοι τετραποδες μηκος
πλατος διποδες παχος
ΔΙ τριων ημιποδιων απωμου
Μασχαλιαια μηκος τετρα
Ι πους πλατος τριπους παχος
τριων ημιποδιων
μηκος εκποδων πλατος τριων
ποδων και παλαστης παχος πεντε
παλαστων και τον τοιχον τον προς
του Παυδροσειου
τουτου αστραγαλου ατμητοι ποδες
πεντε
Αιετιαιοι των απο της στοας μηκος
ΠΙ εωταποδες πλατος τριων ποδων
και ημιποδιου παχος ποδιαιοι
ουτοι ημιεργοι
Ετερω μηκος πεντεποδε πλατος
ΙΙ τριων ποδων και ημιποδιου παχος
ποδιαιοι ημιεργοι
Γεισα επι τους αιετους πλατος
πεντε ημιποδιων μηκος τεττα
ρων ποδων και ημιποδιου παχος
ποδιαια την λειαν εργασιαν
Ι εκτετοιημενον
Ετερον ημιεργον της
ΙΙ λειας εργασιας
Θυραι λιθιναι μηκος οκτω ποδων
και παλαστης πλατος πεντε
ΙΙΙΙ ημιποδιων
τουτων Φα μεν αλλα εξετετοι
ητο εις τα ζυγα δε εδει τους λιθους
τους μελανας ενθειναι
Ους τω υπερθυρω τω προς εω
Ι ημιεργον
Τω βωμω τω του θυηχου λιθοι πεν
τελειοι μηκος τετραποδες
ΙΙΙ υψος δυοιν ποδοιν και παλαστης
παχος ποδιαιοι
Ετερος τριπους

☞ The parts alluded to have characters, in the annexed view, corresponding to the letters which are affixed to the marks of reference.

A. The Temple of Minerva-Polias.
B. The temple of Pandrosus, called the Pandroseum.
C Portico of the Pandroseum, facing the Cecropium.
D. The exterior walls, supporting the higher ground.
F. The angle of the portico next the Cecropium. The angle of the temple next the Cecropium is at n.
G. Principal entrance to the Pandroseum.
H. Portico facing the east, the entrance to the temple of Minerva-Polias.
N. S. W. Indicate cardinal points.

Brosyn . . . es of Cephisia,* Chariades of Agraule, Diodes of Cephisia, the epistatæ of the temple in the citadel,† in which is the ancient statue; Philocles of Acharnæ

* Cephisia, and the other places mentioned in this preamble, Agraule, Acharnæ, Cydathenæum and Marathon, were *demi*, or borough-towns, of Attica.

† The Acropolis was anciently called ἡ πόλις (*the city*. (*Pausan.* i. 26.) When the habitations had begun to spread around the foot of the rock, the new city was termed *asty*, in contradistinction to the citadel. Τὸ ἄστυ τήν τε πολιν Ἀθήνας προσηγόρευσε.—*Plut. in Thes.*

the architect, Etearchus of Cydathenæum the secretary, have reported the works completed and half-finished, as they found them to be, according to the decree of the people proposed by Epigenes, in the archonship of Diocles; the Cecropic tribe presiding in the council, to which Nicophanes of Marathon was principal secretary.

We have found these parts of the temple half-finished at the angle next the Cecropium.

IV. Tiles* not placed, four feet in length, two feet in width, a foot and a half in thickness.

* The tiles were slabs of marble wrought with great precision; every precaution calculated to keep out the wet being adopted in the mode of their formation. The meeting joints of the tiles in the same line were saddled, as it is now termed; that is, a rim, raised above the surface, was left on each side; so that if any wet found admission under the narrow strips that covered the meeting joint of two contiguous tiles, its further progress was prevented. A similar kind of rim was left at the top of each tile, and the under side of the one next above it was throated, or grooved, where it overlapped the other.

I. Shoulder tile*[b] four feet in length, three feet in width, a foot and a half in thickness.

V. Epicranitides†[c] four feet in length,

The tiles usually varied in length and breadth according to the scale of the building. In temples of no great magnitude, such as the Erectheum, they were about two feet wide. The tiles at the eaves of the roof were formed out of the sloping blocks immediately above the cornice, which were almost invariably equal in width to two tiles. These are the tiles alluded to in the beginning of the survey. The common tiles were seldom more than four inches thick; they were sometimes made with clay, although every other part of the building was marble. Where gutters were introduced at the eaves, they were hollowed out of these blocks: the front of such gutters were formed into a molding, which Vitruvius calls the *sima*. Whether or not gutters were carried along the eaves, the sima was made to surmount the cornice of the pediments, and was returned for a short distance round the angle of the cornice.

* The tile here alluded to was probably that at the point or extremity of the pediment, which was returned along the flank. It might be so termed, because here they were placed immediately upon the *humeri*, as Vitruvius, speaking of this temple, calls the returns of the building at the angles of the front. See the note upon the word απωμου, in the ninety-third line.

† The Epicranitides were tiles forming the *sima*, or top-bed of the cornice belonging to the pediments. Επι-

three feet in width, a foot and a half in thickness.

I Angular*[d] (epicranitis) seven feet in length, four feet wide, a foot and a half in thickness.

Eaves joint-tiles†[e] not placed.

I Continuation‡ of the epicranitides,

κρανον or επικρανιον, from which the term is derived, signifies *fastigium* and *vertex*. *Poll.* Lib. ii. c. 4. 3.

* The angular Epicranitis was that at the vertex of the fastigium, or pediment.

† Γογγυλοι λιθοι, I imagine to be the upright circular pieces, terminating the *joint-tiles* at the eaves or gutters, of the roof. By joint tiles I mean those which were placed over the meeting joints of the flat tiles; they were equal to them in length, but narrow; resembling in their outward form an hexagonal prism cut in two. They extended from the ridge of the roof down to the eaves, or gutters. In some temples, these, as well as the common, or flat tiles, were made of clay. The *imbrex*, or eaves-tile, of potter's earth, was termed by the Greeks στογγυλοειδης, or γογγυλοειδης, κεραμος: when made of marble, the word λιθος would probably be substituted for κεραμος. The joint-tiles are mentioned in a subsequent part of the inscription, where they are termed ἁρμοι.

‡ Αντιμορος means, I presume, a corresponding portion, or continuation, of the member of the building with which the term is conjoined, perhaps the contiguous piece.

ten feet in length, a foot and a half in height.

II Portions in continuation of the epistylia,* four feet in length, five palms in width.

I Capital of a column,† to be above the window-jamb,† not placed.

V Epistylia‡ not placed, eight feet long, two feet and a palm wide, two feet in thickness.

* The epistylia were blocks extending from centre to centre of two adjoining columns. In temples where columns were not employed to form a peristyle round the building, as in the example before us, the epistylia were nevertheless continued along the flanks. The two portions alluded to in this passage are said to be adjoining or contiguous, probably to the five mentioned almost immediately afterwards.

† Μετωπον, That part of the forehead immediately above the interval between the eyes. In this place it means part of the building above the interval, or jamb, between two windows. A narrow entrance was termed στενωπος by the Attic Greeks." *Pausan.* v. 15.

‡ The epistylia here alluded to, seem to be those upon the wall, beginning from the angle of the building. The length of each piece being eight feet, the extent of all five together would have been greater than the length of the building in front. One described in a subsequent

III Epistylia which are up[h] (in their places) require to be worked on the surface, eight feet in length, two feet and a palm in width, two feet in thickness. The Eleusinian stone,[i] against which are the sculptures,* surmounts the rest of the work all around, and is placed above the epistylia† of those columns[k] which are upon the wall next the Pandroseum.

passage, of equal length, is said to have been upon the south wall: whence it is probable that these also were part of the same range in the flank of the temple.

* A remarkable singularity is to be observed in the construction of the Erectheum. The facing of the frize, and of the tympanum of the remaining pediment, is formed of a hard stone, similar to that found in the neighbourhood of Eleusis. It is studded with iron cramps, which formerly served to fasten either bronze or marble sculptures. The word ζῳα signifies, as Facius observes, small statues. "Mihi quidem ζῶα et ζώδια minutiora varii generis simulacra denotare videntur."—*Ad Pausan.* v. 11.

† The word επιστατον is one of rare occurrence; it is found in the Sigean inscription, where it seems to allude to the base or stand of the consecrated vase. On this

Of IV engaged columns,* a foot and a half of each column is left unsculptured, measured from the volute† within.

account, Chandler supposed it to signify, in this place, the bases of the columns. These, however, are mentioned in a subsequent passage, under the common denomination σπειραι.

In another Athenian inscription (given in Chandler's work pp. xviii. 43), which is nearly coëval with that under discussion, the base, or stand, of a consecrated vase is termed ὑποστατον; whence it seems evident that επιστατον is an Attic word, and signifies here, something placed *over* the columns.

Mr. Elmsley supposes the sentence to end with the words επιστατων τουτων. The epistatæ are, however, speaking in the first person, and the works in the preamble are said to be done under Diocles the archon, and not under the epistatæ. Besides, the actual existence of Eleusinian stone in the frize of the temple, makes it evident that the επιστατα, over which it is described as placed, must be synonymous with the epistylia.

* The blocks of marble out of which the capitals of the four columns of this front are formed, constitute part of the wall in which they appear inserted. The parts of them thus immured were consequently unsculptured.

† Chandler supposes the word ἀνθεμιον to signify some spot in the Acropolis. Hesychius says of ἀνθεμιον, τοπος Αθηνησιν εν τη ακροπολει; but he likewise gives another

It is necessary to place the inner cymatium of I epistylium, eight feet long, upon the wall towards the south. These are unpolished and unfluted.*

The wall[l] facing the south wind is unpolished, excepting in the portico[m] opposite the Cecropium.

The antæ[n] without are unpolished throughout, excepting in the portico[o] opposite the Cecropium.

The bases†[p] of all the columns are unfluted in the upper part.

All the columns are unfluted excepting those upon the wall.

explanation; ἡ γραμμή τις ἑλικοειδὴς ἐν τοῖς κίοσι, some spiral-shaped line in columns; that is to say, the volute. Vitruvius terms the volutes of the Corinthian capital, *helices*.

* Ἀραβέωτος and ἀρραβέωτος, for it is written both ways, signifies *not fluted*. Chandler reads ἀραβότος, in which he has been followed by the learned author of the *Prolegomena in Homerum*. Upon submitting my reading of the word to that profound and elegant scholar, he expressed his conviction of its propriety.

† The upper torus of the bases are found to have been fluted in a manner similar to the shafts of the columns.

The whole plinth* ᵍ is unpolished all around.

Parts unpolished of the exterior wall.

Four feet lengths of the gutter-stone,† ʳ VIII in the entrance‡ ....

four feet lengths next the pilaster ....

* The columns of the western front, and the statues supporting the south portico of the building, are raised upon a podium or low wall; the κρηπις is the footing, or plinth, of this wall.

†Chandler here reads ΤΟΛΑΥΛΟΛΙΟΣ, but the true reading is, ΤΟ ΛΑΥΛΟ ΛΙΘΟ, sc. του γαυλου λιθου. The first letter has a mark below it such as is found below the initial letters in many of the lines of the inscription, which gives it the appearance of the ancient ☾. The γαυλος λιθος was, perhaps, the stone forming the cistern or trough, into which the water from the salt-spring, or well, in the Pandroseum, flowed; or, more probably, the gutter stone which conveyed the water rising from the spring away from the building; because of its being under the head of the parts unpolished of the exterior wall. Along the wall in the flank of the temple of Diana-Propylæa at Eleusis, there is a gutter-stone of the kind here alluded to. *Uned. Antiq. of Attica*, c. 4. pl. 6.

‡ Προστομια, the opening between the door-jambs. As the windows of the building were metaphorically

four feet lengths near the statue....
four feet lengths in the portico next the door opening.
The altar of the Thyecus* is not placed.
Of the coping† over the portico oppo-

termed the eyes, so the door-way was called the mouth. Vitruvius, who preserves the same kind of metaphor, calls the passage leading from the door-way to the atrium, or court of the house, *fauces*. vi. 4. Ἡ δὲ εις ἄλληλα των χειλων συμβολή, στροστόμιον ἢ στροστομιά. *Pollux*, Lib. ii. c. 4. 20.

* This word, of which the two first letters are wanting, was in all probability ΘΥΕΧΟ. This may be inferred from a passage towards the end of the inscription in which all the letters remain perfect. Τῳ βωμῳ τῳ του θυηχου λιθοι στεντελσικοι. κ. τ. λ.

From Photius we learn that the θυηχόοι were οἱ ἱερεις οἱ ὑπερ ἄλλων θύοντες τοῖς θεοῖς. Some of the MSS. of this author write the word θυηκόοι; that of Beckius, quoted by Herman, gives it with the χ.

† The σποροφια is the inclined and outward surface of the roof. This portico is covered with four blocks of marble extending from the south wall of the temple over the epistylia or marble beams, supported by the statues. The cornice of the portico is worked in these blocks. The gentle inclination given to the upper surface was for the purpose of throwing off the rain. The under

site the Cecropium the dovetails* and cramps are not placed; it was necessary that III ceiling stones[s] supported by the statues,†[t] should have the upper surface tooled, thirteen feet in length, five feet in width. It is necessary that the echinus molding,‡[v] above the epistylia should be finished.

surface of the same blocks formed the ceiling; it is divided into pannels deeply sunk in the marble.

The numerals of the inscription make the number of blocks to be tooled three. Each block measures twelve feet ten inches in length: they are not all of equal width; two of them exceed, and two of them fall something short of five feet. The width of the four together is somewhat less than twenty feet six inches, so that they may be said to average five feet one inch and a half.

* Σφηκισκοι were small tenons of metal in the shape of two wedges, united at the points. Vitruvius calls them *securicula*, iv. 7. They were likewise termed γομφοι.

† The word KOPON is one of those which Chandler was at a loss to explain, under the impression that its nominative must be κορος. It here alludes to the statues of females, which, in this portico, supply the place of columns. By the modern Greeks they are still called κοριζια, *the damsels*.

‡ Καλχη, the word here applied to the ornament over

Stone-work lying upon the ground wholly finished.

XI Tiles four feet long, two feet wide, a foot and a half in thickness, belonging to the shoulder.*

I Shoulder tile, four feet long, three feet wide, a foot and a half in thickness.

Of each of these, the alternate joint-

the epistylia of the stylagalmatic portico, signifies the shell fish which produced the scarlet dye of the Tyrians. Κάλχη γάρ ἐστιν ὁ κόχλος της πορφύρας. *Schol. in Hesych.* Hesychius likewise explains it to denote some part of the capital of a column, μερος κεφαλῆς κιόνος: that part probably of the Ionic capital which is now termed the *ovalo*. Vitruvius calls this molding the *Echinus*, because, perhaps, it was a type of the shell fish of the same name; the shell and its spines being represented in a continued ornament, to which has been given the vulgar name of *Egg and dart*.

* The shoulders of this building were those parts of the flanks against which the two lateral porticoes were built. Vitruvius speaking of this temple, says it was constructed like the temple of Castor in the Circus Flaminius, "columnis adjectis dextrâ et sinistrâ ad humeros pronai." iv. 7. See *The Civil Architecture of Vitruvius*. Sect. ii. 7.

tile is not finished, nor those in succession behind it.*

XII Six feet long, two feet wide, a foot in thickness, of each of these the alternate joint-tile is not finished, nor those behind it.

V Four feet long, two feet wide, a foot in thickness, of each of these the alternate joint-tile is not finished, nor those behind it.

I Five feet long, two feet wide, a foot in thickness, of this the alternate joint-tile is not worked, nor those behind it.

* The ἁρμοι, as I have before mentioned, were the tiles covering the joints where the flat tiles met. In laying the tiles the rows at the eaves or gutters were first placed, and then other rows in succession, up to the ridge. The ἁρμοι were laid in the same order of succession, one behind the other.

The tiles at the eaves or gutters were formed in the top-bed of the cornice, commonly, in blocks twice the length of the other tiles; consequently there was no joint corresponding to that between the two tiles of the next superior course; here therefore the *harmus* was worked out of the solid, and this took place at every alternate row of the *harmi*.

VII Eaves** four feet long, three feet wide, five palms in thickness, worked smooth without the carving.

Of V others the size was the same, of both the cymatium and astragal, four feet were not carved of each.

Of II others there were uncarved, of the cymatium four feet, of the astragal eight feet.

Of I other a foot and a half of the cymatium, and four feet of the astragal were not carved.

I . . Other, the smooth work was done but of the cymatium of III there was unwrought six feet and a half; of the astragal eight feet unwrought.

Of . . others, six feet of the cyma-

* Γεισα, the eaves or cornice. Upon this member of the entablature the moldings are carved. The eaves are here said to be λεια εκπεποιημενα ανευ κατατομης; by which is probably meant that they were, at the time of the survey, worked as plain moldings, preparatory to the enrichment, or carving upon them. The lower moldings of the cornice were a cymatium and astragal.

tium unwrought, of the astragal eight feet.

I Other, half worked, as to the smooth work

Of the IV belonging to the portico four feet in length, three feet in width, five palms in thickness, the smooth work is finished without the carving. The II angular [y] (eaves) upon the portico facing the east, six feet in length, three feet and a half in width, five palms in thickness. Of the one of these the smooth work is done, but the cymatium is wholly unwrought, and the astragal; of the other—of the cymatium three feet and a half are unwrought, and of the astragal five feet are unwrought.

Upon the wall next the Pandroseum, seven feet and a half in length, three feet and a half in width, are half finished.

Of smooth work, six feet in length,

three feet and a palm in width five palms in thickness.

And I upon the wall next the Pandroseum, the astragal of this has five feet uncarved.

VI Stones of the fastigium* [α] belonging to the portico, seven feet long, three feet and a half wide, a foot in thickness; these half finished.

II Others five feet long, three feet and a half wide, a foot in thickness; half finished.

The eaves upon the pediment, [β] two feet and a half in width, four feet and a half in length, a foot in thickness, the smooth work finished.

I Other half finished as to the smooth work.

V Stone door-frames eight feet and a

* Ἀετιζιοι sc. λιθοι, are the slabs forming the face of the tympanum of the pediment. The facing of this part of the building is done with vertical joints, one course of stone in height. Like the facing of the frize, the stone is that called Eleusinian.

palm in length, two feet and a half in width; of IV of these, some were wholly completed, but it was necessary to place the black marble* against the supercilia.†

* The situation of the black marble between the ζυγα, or transverse pieces of the door-frame, and the hyperthyra, or cornices above it, is analagous to that of the marble frize between the epistylia and cornice. The black marble was therefore the same, probably, as that mentioned in the forty-second line, under the epithet Elusinian. Pausanias mentions a black stone or marble found under Parnassus, of which the walls of the city of Ambryssus were built. The temple and statue of Diana at the same place were also of the same material; it was remarkable for its hardness. *Pausan.* x. 36. The stone found around Parnassus is of similar formation to that produced by the quarries of Eleusis.

The numeral letter prefixed to this sentence, was probably Π, although it has now the appearance of two units; this, as well as the one next above and below it, are all placed too high up in the inscription; each should have ranged one line lower.

† The upright pieces of a door frame were called by the Romans, *antepagmenta*, and those placed across them, *supercilia*. The latter are the ζυγα of the Greeks. In some instances, nothing intervened between the supercilium and hyperthyrum; although very often a sculptured frize was intermediately placed.

I Consol* to the hyperthyrum facing the east, half finished.

III Pentelican stones to the altar of the Thyecus, four feet in length, two feet and a palm in height, a foot in thickness.

I Other, three feet . . . . .

* Οὖς is the handle of a vase, so called from its resemblance to the human ear. Ears of the kind alluded to here, are something similar in shape to the Greek letter ζ. Vitruvius calls these ornaments *ancones* and *parotides* The last word I have corrected from the edition of Vitruvius, published by Schneider, which has only very lately fallen into my hands. The ὠτίδες are termed by us *consols*, from the French *console*.

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